REPORT RESUMES

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A MODIFIED CURRICULUM GUIDE, LANGUAGE ARTS.
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THE ST. LOUIS PARK, MINNESOTA, CURRICULUM GUIDE IS DESIGNED TO MEET THE NEEDS AND ABILITES OF THE LOW 10 PERCENT OF SENIOR HIGH SCHOOL STUDENTS. BACKGROUND MATERIALS INCLUDE--(1) CRITERIA FOR IDENTIFICATION OF SLOW-LEARNERS AND FOR SELECTION OF TEACHERS OF THEM, (2) A CHART SHOWING THE CORRELATION BETWEEN SLOW-LEARNER CHARACTERISTICS AND THEIR IMPLICATIONS FOR THE TEACHER OF ENGLISH, (3) A STATEMENT OF PHILOSOPHY FOR EDUCATING SLOW-LEARNING CHILDREN, AND (4) INSTRUMENTS FOR IDENTIFYING STUDENTS' INTERESTS, ATTITUDES, AND READING HABITS AND FOR OBTAINING BIOGRAPHICAL INFORMATION. SOME SAMPLE UNITS ARE PROVIDED FOR USE AT SPECIFIC GRADE LEVELS. THE UNITS ON THE NOVEL ARE "IT'S LIKE THIS, CAT" FOR 10TH GRADE, "LET THE HURRICANE ROAR," "THE LIGHT IN THE FOREST," AND "THE OLD MAN AND THE SEA" FOR 11TH GRADE, AND "THE WOODEN HORSE" FOR 12TH GRADE. COUNSELING UNITS INCLUDE A STUDY OF PERSONALITY IN GRADE 10, OF PERSONAL AND EMOTIONAL ADJUSTMENT AND THE DEVELOPMENT OF A PHILOSOPHY OF LIFE IN GRADE 11, AND OF OCCUPATIONS IN GRADE 12. UNITS ON THE DRAMA AND THE MASS MEDIA ARE SUGGESTED FOR 10TH- AND 11TH-GRADERS, RESPECTIVELY. OTHER DIVISIONS OF THE GUIDE ARE DEVOTED TO A LIST OF RAPID READING BOOKS, A READING UNIT, POETRY, LISTENING, SPEECH, AND COMPOSITION, USAGE, AND MECHANICS. AN EXTENSIVE AND COMPREHENSIVE BIBLIOGRAPHY FOR ENGLISH TEACHERS OF SLOW-LEARNERS IS APPENDED TO THE GUIDE. THIS GUIDE, RECOMMENDED BY THE NCTE COMMITTEE TO REVIEW CURRICULUM GUIDES, IS NOTED IN "ANNOTATED LIST OF RECOMMENDED ELEMENTARY AND SECONDARY CURRICULUM GUIDES IN ENGLISH, 1967." (SEE ED 014 490.) (RD)

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Language Arts

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TE000 134

St. Louis Park Public Schools
St. Louis Park, Minnesota

ST. LOUIS PARK SENIOR HIGH
"Modified"
ENGLISH CURRICULUM

FOREWORD

This curriculum guide is the result of a need for knowing what to teach, and how to teach, those students in the St. Louis Park Senior High School who are classified as slow learners.

Two basic assumptions served as guides to the English department in this undertaking: (1) all children cannot learn all of the skills outlined in the usual language arts program, and (2) neither is there a need to do so.

The job of the teachers of English is now one of deciding which skills will be of most worth to slow learners in their post-high school worlds, and which skills they will be able to develop to an adequate degree.

It is our sincere belief that these objectives can be attained without destroying the initiative, originality, and imagination of individual teachers.

Several members of the Senior High School English department participated in the preliminary work involved in this curriculum guide, but special acknowledgement for its final form is due Mr. David Litsey, Chairman of the Senior High School English department.

Every member of the writing team subscribes to the philosophy that curriculum evaluation and revision, to be of real and lasting value, must be continuous. This curriculum guide, therefore, should not be looked upon as a completed and final effort.

The St. Louis Park School Board is to be commended for its recognition of the need for this publication. The appropriation of necessary funds for its preparation is deeply appreciated by the entire staff.

We are confident that this guide will be in constant use and will ultimately result in benefits to the students of St. Louis Park Senior High School through improved instructional practices.

Edward Foltmer
Director of Secondary Education

Harold R. Enestvedt
Superintendent of Schools

FOREWORD

At St. Louis Park there has long been a feeling that we have been neglecting the bottom range of our English classes. This neglect seems historically to have occurred not from any dislike of or revulsion toward the slow learned himself, but rather from a paralyzing feeling of inadequacy and ineptness in dealing with his problems and arriving at any satisfactory solution. But there persisted a faith that in a democracy every child should have the opportunity to progress at his own rate of learning, to find a measure of satisfaction in his own achievement, and to share in a program suited to his own abilities and needs.

This course of study, however, could become feasible only after a group of teachers were willing to partake in the arduous project. Begun in the fall of 1964 and completed in May, 1965, the curriculum construction involved countless hours of work on the part of Jack Alwin at the tenth grade and Barbara Smigala and Dave Linné at the twelfth grade. I should like to thank these wonderful people for the invaluable assistance they gave me and for the uncompensated time they were willing to devote to the work. They assure me they became better teachers in the process. The counseling department, especially our liaison, Keith Dawson, provided wise advice and material assistance in the project. The precise nature of the counselors' cooperation is self-evident throughout the curriculum.

The teachers engaged in the project decided upon a totally new point of departure for the curriculum. It is not a watered-down version of the "Standard" Curriculum; rather it has a point of view based on the needs and capacities of these students in the area of communication. In constructing it we tried to begin fresh, avoiding the shibboleths and sacred cows of "English." Indeed, it is, in one sense, not an "English" curriculum at all; it is a course of study designed to equip the disadvantaged student for a demanding modern world. The things one thinks of when one thinks of "English" will not always be found in it. The most signal omission will be that of grammar and the classics of literature. For the slow learner these have always more or less been the confused product of wishful thinking gleaned from the meadow of easy assumption. There loss should not be mourned.

The curriculum has been designed to be used, not to be leafed through. It is suggestive rather than peremptory in design, containing countless helps for the receptive and reflective teacher--sample units, model approaches, and proven materials. Only the chalk-board pedagogy, which must be supplied by the genius of the teacher, has been omitted.

Finally, I should like to thank the administration for its encouragement and help in the project. This help was tangibly demonstrated by the hiring of a semester of teacher-aid relief for myself, and occasionally, for the committee members. Also, I was permitted to attend the N.C.T.E. Study Group on the Slow Learner at the 1964 Cleveland convention. It was here that the impetus was received to forge ahead into a relatively unchartered area.

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GENERAL MATERIAL

ST. LOUIS PARK SCHOOLS

A PHILOSOPHY FOR SLOW LEARNING CHILDREN

We believe that classes specifically designed for slow learners are extremely important in the lives of the particular children involved. This is because of the unique problems, backgrounds, attitudes, and values with which these children often approach a learning experience. School personnel should attempt to identify and understand these differences.

We believe that the program for these children should recognize the dignity of each child, regardless of his ability level, his past record of achievement and motivation, or his personal characteristics which may have alienated him from the mainstream of successful school experience.

We believe that working with slow learners and poor achievers is extremely challenging work. It demands a great deal from the teacher in terms of time, energy, creativity, and imagination. We feel that the teacher can be the key to successful work with these children.

Because of the foregoing, we submit that the following factors should be taken into consideration in St. Louis Park's program of classes for slow-learning children:

1. The teacher should be an experienced teacher and should preferably have had experience in the St. Louis Park school system.
2. The teacher should have a high degree of sensitivity to this particular kind of child and should have a desire to teach this kind of class. (See attached sheet on teacher characteristics)
3. The class should be considerably smaller in size than regular sections.
4. The school district should make provision for planning Curricula and materials for these programs.
5. There should be systematic selection procedures for children in these classes.

We believe that the entire focus should be on the individual child within the group. We feel that course content and other curricular considerations must relfect the peculiar needs of the slow learner.

MODIFIED ENGLISH

Identification and selection

a. Student will be initially identified by his present teacher on the basis of lack of academic skills.

b. Past grades in English will also be part of selection criteria.

c. Objective test data in the form of local percentiles on the Lorge-Thorndike Aptitude Test, the Triggs Reading Survey, and the Iowa Tests of Educational Development (Test #7) will be used.

d. Not more than ten (10) percent of the student body should be placed in this class. This defines the extreme limits for which our "modified" curriculum has been developed.

Recommended class size is 18 and should not exceed 20.

The needs of the slow learner make rather small classes necessary. Often beset with insecurity, the low achiever who receives individual attention from the teacher will profit from this personal relationship. He may lack the experiential background of the better student or he may not possess some basic skill in reading or language; his teacher must have the time to diagnose his needs and plan his instruction individually.

The type of instruction also demands reasonably small classes. Each period must incorporate a variety of activities, for the pupils' span of attention is short. Oral language will be emphasized over written, and each pupil must have his time to express himself during every class period. The work of each child must be supervised constantly and more frequently evaluated than in regular classes. Varied materials must be assembled and prepared by the teachers of Special English classes.

Both the nature of the child and the methods best suited for his instruction make small classes mandatory.

Grading and placement

a. The teacher should have the full range of grades to give to the student.* (A's and B's are given sparingly, however.)

b. This grade should be weighted at seven-tenths 7/10 the point value of the grade received in other classes for purposes of determining class rank. Students will be appraised of this weighted grade. Students should be told clearly that their course is a practical English course and that a "B", in the course, for example, would not be equal to a "B" in a pre-college course.

c. The course should be labeled Modified English on the permanent record. An attached explanation of the type of English course should be included.

d. Students should be aware of their placement in this class and have the option of a regular class if they so desire. (The reverse, however, is not true.)

* Grading rationale -- Success is a necessary stimulus to learning. The slow learner needs recognition of his achievement, even though the material is at a lesser difficulty level, if he is going to be motivated to learn. After careful study and research into various grading methods, our recommendation is for a weighted grading system.

"MODIFIED" ENGLISH LIST *

Teacher Work Sheet

Teacher ____________________

Date ____________________

Rating **	Student's Name	Teachers Evaluation		Lorge-Thorndike o/o	Triggs Reading o/o	ITED Test #7 o/o	English Grades			
		won'ts	can'ts				8	9	10	11

* Note: This will be a 4 x 6 card system for mechanical ease of handling of those selected.

** Rating will be 1-3 in order of severity. (1 - would be the most severe)

COMPARISON OF DATE FOR BASIC AND ENRICHED ENGLISH STUDENTS, ST. LOUIS PARK, 1964-65

	NUMBER OF 10TH GRADE ENGLISH STUDENTS IN THESE CLASSES	
	BASIC	**ENRICHED**
SEX		
Male	34	9
Female	12	33
LIVE WITH		
Both Parents	38	39
Father and Stepmother (or Vice Versa)	2	0
Mother or Father only	7	2
FATHER'S OCCUPATION		
Professional	2	9
Business ownership and Managerial	8	19
Clerical and Sales	7	9
Service Occupations	3	0
Skilled occupations	19	3
Semi-skilled occupations	3	0
Unskilled occupations	1	0
Unemployed	1	0
FATHER'S EDUCATION		
0-11 Years	13	1
High School Graduate	23	16
Some College	3	9
College - 4 years or more	5	15

---

* The above data was prepared by R. Larson, Director of Psychological Services of the St. Louis Park School System.

	NUMBER OF 10TH GRADE ENGLISH STUDENTS IN THESE CLASSES	
	BASIC	ENRICHED
MOTHER'S EDUCATION		
0-11 Years	4	1
High School Graduate	34	20
Some College	5	11
College - 4 years or more	3	7
NUMBER OF BROTHERS & SISTERS		
None	3	2
One	8	7
Two	10	14 mdn.
Three	14 mdn.	12
Four	6	4
Five	4	2
Six	1	0
Seven	1	0
Eight or more	0	0

The foregoing data highlight what the experienced teacher of the slow learner might well expect. The important thing to question from the data, however, is this: what are the implications for the teacher of English? The answer is this: he must take the above data into consideration in all his lesson planning, in his daily treatment of the student, in his allowance for behavorial lapses--in short, he must absorb an awareness of this information into the very fabric of his thinking and teaching.

REALISTIC & FAR-REACHING GOALS FOR THE SLOW LEARNER

REALISTIC GOALS

1. To provide goals low enough for success and high enough to challenge.
2. To develop positive attitudes toward self-improvement obtained in and out of school.
3. To provide training commensurate with his learning ability in all communication skills, including the recognition and practice of good usage.
4. To help him feel secure in the use of written and spoken English which is necessary for life adjustment.
5. To instill confidence and self-respect.
6. To train him for good citizenship in school and for adult life in the community.

FAR-REACHING GOALS

1. To enable him to assume his role as a productive member of society.
2. To train him in the skills which enable him to communicate effectively, with courtesy and clarity.
3. To help him to recognize and achieve his own potential.
4. To direct him toward a worthwhile use of leisure time.
5. To provide an appreciation of our cultural heritage.

TEACHER-PUPIL RAPPORT

Seniors completing Special English were interviewed to see what they considered important characteristics for the teacher of their group.

> "One who likes us!" was the spontaneous reply.
>
> "One who understands our problems and doesn't consider us 'dumb'," came from another.
>
> "Patience!" a boy commented.
>
> A deliberating girl declared, "Well, some teachers respect us. We know it by the way they speak to us, by the way they act toward us, but mostly by their faith in us. They never say we can't do something if we ask to do it. They reply, 'Let's try.' Then they help us."

These quotations certainly emphasize two basic needs of every individual: someone to have faith in him and someone to respect him. The slow learner in particular responds to these qualities in a teacher. His lack of self-confidence leads occasionally to a negative outlook for the future and can be very depressing.

By your faith in him and your attitude toward him, you can open avenues of interest and point out potentialities he did not recognize. The society in which we live stresses an interdependence between the professional and the nonprofessional. You as a teacher are dependent on the grocer, barbar, hair dresser, gas station attendant, news-boy, stock boy, and many others. Never hesitate to tell your pupils that you are not infallibile and skilled in everything.

Your faith, your patience, your understanding, and your respect for your students will produce a response that will be rewarding to you, but more rewarding to your pupils.

THE TEACHER OF THE SLOW LEARNER

The teacher must be intelligent, warm, and understanding. She uses what she knows well. Realizing that slow learners are literal minded, she starts with the students' environment and moves on to the unfamiliar, taking them beyond their environment. She establishes good rapport with her students through confidence, honesty, and fairness. She varies the procedure in the classroom. She realizes that techniques and methods change from school to school, that what worked well in the country might not work well in the city. The personality of the teacher is a most important factor in the student-teacher relationship.

CHARACTERISTICS OF THE TEACHER

1. Capacity to understand the slow learner (his emotions, frustrations, need for success). To penetrate into the mind of the child--his imagination, phantasy world, and view of life.
2. Tolerance for the rate of growth at which the slow learner develops.
3. Ability to maintain a sincere interest in the pupil at all times.
4. A sense of humor.
5. Skill to introduce concrete examples of ideas presented.
6. Knowledge of materials suited for pupils' interests and abilities.
7. Awareness of evaluative techniques to appraise diagnostic and achievement levels.
8. Resourcefulness and imagination.
9. Understanding and adolescent responses.
10. Ability to inspire pupils to learn.

The biggest difficulty for the teacher is the accepting of the level and dimension of work with the 'backward' child for what it is. Because the slow learner is at an elementary-school mental age, he responds best to methods suited for the lower grades. "...many teachers try to teach above the heads of their less able pupils. The reasons for this are unconscious, and perhaps not unconnected with such fears as we all have of mental illness and other disabilities--fears which express themselves in unconscious hostility or falsification, to seek to allay our own anxiety. It is possibly a rationalization of his fear of 'backward' pupils that makes the teacher cling to his 'subject' at a 'high level.' We all know that the strain of teaching backward children is relieved if we have mixed with it some work with [enriched] ... students. A teacher will say, 'It's my "A" stream work that stops me going mad.) We often fear to relax our hold on our 'subject' at the level at which it helps us feel the self-respect of an educated person: for some reason to scale down our subject to the level of less able people sometimes makes us feel humiliated or insecure. Because of our own uncertain ties of how mature we are ourselves, we fear to enter the world of the [slow learner's] ...immaturity. Any teacher of backward children finds himself under the strain of his own insecurities and instabilities as soon as he begins his arduous work." [from David Hollbrook, *English for the Rejected*, 1964, Cambridge University Press]

Another thing that makes the teaching of the slow learner so tiring emotionally is the number of students in these classes who are actually mentally ill. One teacher reports that the effect of such children, among the other insecure and restless ones, produces such an emotional drain that her capacity for other forms of work was lessened. "At the end of the day, as many do, I had to sit quietly for an hour by myself to recover. And in general, I found my sensibility coarsened, my elan depressed, my capacity to cope with irritation and emotional demands from my own children much lowered, and my mind generally confined to a much more limited scope of awareness and enquiry." [Hollenbrook, *op. cit.*]

WHAT SHOULD BE THE CLIMATE OF THE SLOW LEARNER'S CLASSROOM?

The climate in which a slow learner grows to his maximum potential is one in which can be found most of the following:

1. A willingness on the part of the teacher to accept the worth of his youngsters, no matter how far the standards and mores of the group fall below those of the teacher.
2. A belief that it is necessary to reach slow learners before they can be raised.
3. An atmosphere of structural permissiveness which nurtures and encourages the slightest evidence of creativity and in which a sense of humor is kept working.
4. A genuine respect for ideas and for differences of opinion.
5. A wide range of learning materials, including books, magazines, pamphlets, records, tapes, various kinds of other audio-visual aids.
6. A willingness to try new ideas, techniques, and methods--even though some may be very unorthodox.
7. An acceptance of the fact that some approaches may not work, but something else can be tried.
8. A flexible atmosphere in which speaking, listening, reading, and writing can be done every day by every pupil.
9. A genuine appreciation of the contributions of each individual.
10. A continuing evolution of the growth of each individual, with no attempt to compare or contrast individuals.
11. A teacher who feels that it is a privilege and a challenge to teach slow learners.
12. A teacher who supports the pupils in exploring in their own ways.
13. A program which builds in success experiences for each pupil.
14. An atmosphere of confidence in which there are for kids "no hurts, no headaches, no heartaches."

HELPING THE SLOW LEARNER IN ENGLISH

In school, at home, no matter where, one must never forget that the slow learner is no less a "person", no less an individual than any other human being. His talents may be few, his promises slight, but he is none the less a member of mankind, cast in the same mold, and made from the same clay....He, too, must be helped to stand on his own feet and face the world, self-reliant and unafraid. "With malice towards none, with charity for all" must be the teacher's watchword. Any other point of view denies the faith that has made America great.

W. B. Featherstone

The teacher's premise must be a realistic one that all children cannot learn all and do not need all skills connected with the usual language arts program. To attempt to duplicate the same things with all students in all classes is foolish. The key to the effective handling of the slow learner is seeing what his problems are and where they originate, and fashioning procedures and materials to suit his particular needs and abilities. We do not have to pamper the slow pupil. Nor need we treat him with condescension or ill-concealed dispair. All he asks is our understanding, affection, and skill. This is no more than we willingly lavish on his more fortunate fellows.

Most importantly, the teacher in the modified curriculum must not let the slow pupil feel that he is regarded as slow or inferior. This does not mean that we ought to foster in the slow pupil any illusions about his achievements, but we can approach him as a human being and treat him as one. His deviations from the normal are matters of concern to us and to him. Our job is to give hope and competence to those pupils who so often are discouraged and denied even the simple amenities and skills. Let us take them for what they are, with all their limitations, and lead them to a happier and richer existence. For many of these pupils, their association with us will be their last contact with someone who has tried to understand them. The world of post-high school will be very hard for them to master. While we still have them with us in school we must provide them with opportunities to attain their fullest development so that they may face their tasks with the knowledge that both we and they have done all that could be done. In short, the teacher of English must be on the alert constantly to discover any method, device, or material that will motivate and facilitate learning for the slow learner.

The following list of slow-learner characteristics and their implications for the English teacher was worked out after attendance at a national workshop of the N.C.T.E. in Cleveland, 1964. The author met with over forty other teachers, administrators, and authors, gathered from several parts of the country, for a three-day session to try to hammer together some concrete aids for teachers of special classes.

CHARACTERISTICS OF THE SLOW LEARNER	IMPLICATIONS FOR THE TEACHER OF ENGLISH
1. Learns academic things slowly.	1. a. He learns by rote better than other means and handles the concrete best. b. A variety of activities is needed and appeal should be made to the experience of the student. The curriculum should discover and link closely to the outside of school experiences of the student. School for these students is a finishing process, not a fitting process. Each recitation must be made to function maximally in their lives. c. Avoid grammar, but teach crucial usage questions. The newer grammar approaches seem to offer more possibilities because 1. They deal with the language of the student rather than the language of the textbook, and 2. The learning processes employed are inductive processes (i.e., understanding before verbalization). d. Note that he learns slowly, not that he can't learn. The slow learner differs more in degree than kind. e. Stress experience values in literature. Place relatively little emphasis on literary forms or values. It is criminal to force youngsters into a mold.
2. Generally less well developed physically with high incidence of defective hearing and vision. Research in the areas of alexia and verbal retardation have made available information which must be considered and incorporated into any program for slow learning students. Dr. Max N. Pusin, neuropsychiatrist and consultant to the Board of Education, has characterized 95-99% of all slow-learning and retarded students as suffering from difficulties with an organic etiology. In slow-learning students emotional problems usually constitute a significant overlay, complicating diagnosis and often resulting in treating symptoms rather than assailing the real causes of their verbal disabilities.	2. a. Be alert for physical defects and ways to help the slow learner so he can improve his health.

CHARACTERISTICS OF THE SLOW LEARNER	IMPLICATIONS FOR THE TEACHER OF ENGLISH
3. Seemingly lazy and inattentive-with shorter span and narrower scope of attention.	3. a. Try to vary activities each day--same reading, writing, speaking, and listening each day, with a preponderance of the latter two. The 55 minute period is inappropriate for these students. b. These students are discipline problems because we impose foreign culture on them. They are bored and frustrated. As soon as we reject his values, his family and community values, he rebels--then we say he is a delinquent and judged invaluable by society. c. If we can adjust our subject matter, then we can interest them. Begin with "social contact" material, such as that offered by the Turner-Livingston text series, which poses everyday problems but still teaches basic skills and allows for transition. Plan should be to up-grade students. We move from: SOCIAL CONTACT MATERIAL BASIC LEARNINGS TRANSITION TO HIGHER LEVEL MATERIAL d. Material needs to be structured in "little bites". Do develop a pattern, however, so that he gets the security of knowing what to expect--yet, provide variety. Programed learning theory is especially sound for the slow learner--small sequenced steps. Class work must be functional. e. Must show the student that he needn't accept the barriers that prevent success. Provide realistic success situations. In "stretching" the student will fail a little. The teacher must skillfully turn failures into good for the student. Help the student realize there is failure in life for all. But the teacher can help the student to one little success daily. Success means the best the student can do, and we can convince these student that they can do more than they think. f. In slow-learning classes backgrounds must be built up for verbal work--speaking, listening, reading, or writing. Words must connect with realities. In the classroom, compensation must be provided for his poverty in oral communication. g. Much repetition will be necessary to form habits and skills. h. More activity and less seatwork than in regular classes is essential. Materials which may be seen, heard, and handled should be used constantly. Allow for physical activity.

CHARACTERISTICS OF THE SLOW LEARNER	IMPLICATIONS FOR THE TEACHER OF ENGLISH
	i. Consider changing activities every 12 minutes, (4 per hour). This has been successfully done by teachers of the slow learner. j. Team-teaching can give more variety.
4. Limited power in reasoning--particularly in defining, distinguishing, and analyzing.	4. a. Start with something utilitarian. Be careful--the prestige factor is important. b. Literature needs strong plot factor. c. These people fall for propaganda. They need to be alerted to the mass media, to advertising techniques, although it will probably be difficult to alert them to the more subtle forms of persuasion. d. The narrative anecdote is good and role playing is successful. e. Be concrete in assignments. Give specific examples and start students on their way. f. Outside reading should be started in class. Motivation is a real challenge to get students "into" the books. *g. The inductive teaching process especially important here (Bruner's Process of Education), but we might not want to force a generalization. Maybe the drill aspect of learning to reason is all we can do. h. Remember these students are electronically oriented, whereas the teacher is reading oriented. "Sensory-perception" orientation holds tremendous implications for the teacher. i. Homework may present a particular problem to the slow learner, for he needs success but lacks skills and independence. Homework assignments should be functional, motivated, and limited.
5. Concerned with immediate and tangible, not long-range goals.	5. a. Pick materials appropriate for the day. b. Take literature that creates a situation he can understand. In a poem such as Robinson's "Mr. Flood", who is responsible for Mr. Flood's condition? c. Remember, however, that motivation doesn't have to be drawn from a too low social contact level. A study of vocations, completing job application forms, or a career night, where people come in from non-college jobs--all are of immediate concern to senior high students. Teach the social graces. d. Activities from the immediate world: 1. Visit the state employment office in the spring and actually register some for employment.

CHARACTERISTICS OF THE SLOW LEARNER	IMPLICATIONS FOR THE TEACHER OF ENGLISH
	2. Have the telephone company bring out phone set for communication practice. 3. Complete postoffice money orders or telegraph forms. 4. Let current events or school happenings be the springboard to class study. 5. Make use of students' avocational interests. e. Appeal mainly to his desire for the immediate significant living. f. Because senior high English teachers are more subject oriented than junior high teachers, they have difficulty in adjusting their curriculum to a life situation. g. Bring in outside resources for motivation. 1. Counselors can talk to them in segregated groups. How much in $'s and ¢'s is one hour in English worth to them? Etc. 2. The physical education teacher could talk to the class about the value of language to a Puerto Rican baseball player on the Minnesota Twins. 3. The speech teacher could come in for a one-class session on ennunciations and its importance. 4. The librarian could explain the card catalog and help students make sample cards. ... etc.
6. Learns largely by listening, seeing, and doing rather than by reading, thinking, and verbalizing.	6. a. As bruner points out in the Process of Education, doing something helps a person to learn, and if we can structure the concept in the learner's language we can teach anything. b. What does this have to say for the kinds of literature we choose? "We must be utterly and ruthlessly pragmatic in our choices of literature for young people of many kinds.... Not every child can get what he needs from the few standard things.... There are absolutely no sacred pieces so great that they must be known and loved by all.... This does not mean merely a search for what they will like--though that is involved--but rather a search for that which will "work" for them in terms of our human objectives." (Wilhelms, "Using Literature for Personal Growth," "The Bulletin of the National Association of Secondary-School Principals", January 1964, 48:288, p. 105). Magazine and newspaper articles should be accepted. Only a small form record

CHARACTERISTICS OF THE SLOW LEARNER	IMPLICATIONS FOR THE TEACHER OF ENGLISH
	for reading should be required. (Remember, this student may have obtained much biblic-therapy even though he can't verbalize about it.) c. Make much use of audio-visual equipment and the overhead projector in particular. Literature from records and the spoken voice is effective. The tape recorder has a variety of employments in the language arts skills. d. Prepare many listening tests. Take a reading selection orally as a listening test. (Example: Could use the Reading for Meaning exercises as listening exercises (see Rdg. materials section). Whatever has already been prepared for reading can be used for the teacher's own listening tapes. e. Have students take brief notes on oral talks. f. The dramatic and adventurous aspects of the subject should be emphasized. Remember, this student's ability to enjoy emotional and social situations is unimpaired. g. Students can fill in blanks orally, too. h. The slow learner is seldom successful in developing effective word-attack skills. In general, therefore, he will be a sight reader. The teacher will find it more profitable to expand his sight vocabulary than to give undue attention to abstract generalizations that are not understood by the student.
7. Frequently emotionally immature.	7. a. With these students especially the teacher must "start where they are" to give security. The advantage of separate grouping is justified if it gives these students successful situations. b. On guard! The "won't's" should not be put in the "can't's" group. c. The class size must be limited to twenty. d. Consider the use of the "problem" approach to daily lessons. e. Several group guidance sessions or "counseling units" might be successful. f. Because these students can't tune out the irrelevant, variety is needed. g. Watch out for "loaded" words in class; a mention of a popular TV star or singer can set the class off in a wrong direction. h. Provide for physical movement. i. Plan to build good rapport! j. With these students the reaction is the same as that with the bored-to-death rapid learner.

CHARACTERISTICS OF THE SLOW LEARNER	IMPLICATIONS FOR THE TEACHER OF ENGLISH
	k. Insist on a workmanlike attitude toward English. These students are often quick to sense attitudes on the part of the teacher.
8. Limited in vocabulary.	8. a. We largely build vocabulary through reading, but if we can relate words to what a person knows, we can go faster. The approach to spelling of Shefter's *6 Minutes a Day to Better Spelling* makes use of *perceptual* rather than *conceptual* learning. We need to provide students with experiences or background for meanings. b. Draw vocabulary from reading in preference to workbook approach. c. Give vocabulary *before* reading as well as *after*. (See Reading Section) d. Emphasize the oral vocabulary also; make use of the many good records and tapes of reading aloud.
9. Retarded in reading ability.	9. a. We are going to have to do more reading *to*, *for*, and *with* slow learners. b. The teacher of the slow learner should know how to teach English at the elementary level. Can't be too sophisticated or snobbish. (What's wrong with *The Reader's Digest*?) c. Be leary of so-called two-track materials. Often these are unsatisfactory. d. See 6b on choice of materials. e. Drama highly successful. Use dramatization of ethical dilemmas of live interest Mersand's *One Act Plays* has a good level for them. f. The use of the Scholastic publications, *Practical English* and *Literary Cavalcade* are excellent for reading level and interest. g. Make much use of oral reading situations. h. Cross reference to the reading section for many excellent suggestions of how to handle reading for these classes. i. The slow learner probably never gets beyond the easy novel stage. j. Elaborate efforts to increase the slow learner's rate of reading usually prove ineffective. Rate of reading seems to parallel rate of thinking. Since the slow learner tends to be plodding and deliberate, he is not likely to become a rapid reader. Accuracy is more important than speed for all readers; it is especially important for the slow learner

CHARACTERISTICS OF THE SLOW LEARNER	IMPLICATIONS FOR THE TEACHER OF ENGLISH
10. Relatively successful in communicating orally, not by writing.	10. a. Yet, he needs certain types of practical writing experiences for our world. b. Try to get the students to write something daily. Have students write a sentence or two each time something is done. Can get a lot of writing--not correct writing. Don't be too certain he is not creative--might be just different type. c. Perhaps our natural sequence in learning language arts has meaning. Writing, in the inductive line, is last. Can we make the writing experience more of a "capping" or commulative experience than we do? Do the oral and reading work first, then the writing last. d. Show students that they need to meet standards. Develop a sense of pride in their work. Demand good handwriting from the students. Often teacher just needs to outsit the student. Demand also that any piece of writing is rewritten before it gets a grade and demand the use of the dictionary before the writing is submitted. e. Written work serves to insure a greater proportion of student activity and gives a concreteness to the recitation.

WHAT CAN BE EXPECTED OF A SLOW LEARNER?

"Even when they work up to capacity, slow learners can only be expected to achieve at between the grade-7 to grade-9 levels when they finish high school. Perhaps the biggest single error made in teaching these youngsters is expecting them to work up to their physical age rather than their mental age."[1]

MENTAL AGES FOR INCREASING CHRONOLOGICAL AGES [2]

	Slow learner's chronological age										
IQ	6	7	8	9	10	11	12	13	14	15	16
70	4-3	4-11	5-7	6-4	7-0	7-9	8-5	9-2	9-10	10-6	11-3
75	4-6	5-3	6-0	6-9	7-6	8-3	9-0	9-9	10-6	11-3	12-0
80	4-10	5-7	6-5	7-2	8-0	8-10	9-7	10-5	11-3	12-0	12-10
85	5-1	6-0	6-10	7-8	8-6	9-4	10-3	11-1	11-11	12-9	13-8
90	5-4	6-4	7-2	8-1	9-0	9-11	10-10	11-9	12-7	13-6	14-5

1. To derive the grade placement capacity subtract 5 from the mental age--the rule of 5.

2. The slow Learner - An Overview, "Loyd M. Dunn, p. 20 in NEA Journal, October, 1959

SLOW LEARNER OR RETARDED READER?

Mrs. Edith Janes, Reading Consultant for the Gary Schools, makes us aware of a complicating circumstance in Special English classes. Her analysis is as follows:

> The verbal and non-verbal group intelligence tests are valid for good readers, but results may not be valid for the lower third of the class. A good score in such a group test depends upon ability to read, so retarded readers show a consistent downward trend in intelligence scores as they grow older.
>
> The chart below shows the pattern to be expected of slow learners and retarded readers when verbal and non-verbal group intelligence tests are given:

I.Q. From Group Intelligence Tests		
	Slow Learner	Retarded Reader
Grade II	90	90
Grade IV	87	81
Grade VI	92	76
Grade VIII	85	65
Grade IX	90	58

Clymer, in one of his studies, reports the following case:

Kdg.	Individual (Binet Test)	115 I.Q.
Grade 4	Group	80 I.Q.
Grade 9	Group	56 I.Q.
Grade 9	Individual (Binet Test)	104 I.Q.

Teachers of Special English must be alert to other evidence. Ability to discuss well is an indication of intelligence which may contradict the low score on a group intelligence test. Another indication of this kind is a high mathematics achievement score, or a high non-verbal ability score, on standardized tests.

If we are successful in our efforts to improve reading skills, the retarded reader in Special English may make considerable progress.

SUGGESTED QUESTIONNAIRE FOR FIRST DAY OF SCHOOL--GRADE 10

NAME________________________________ BOY__GIRL__DATE OF BIRTH_____

ADDRESS______________________________ PHONE____PLACE OF BIRTH________

NAME OF PARENTS_______________________ ADDRESS________________

_______________________ ________________

PARENTS' OCCUPATIONS PLACE OF EMPLOYMENT

FATHER_______________________ FATHER________________

MOTHER_______________________ MOTHER________________

Is your mother living?____________Is your father living?____________

With whom do you live?________________________________

How many brothers and sisters do you have?____________________

What school did you attend last year?______________________

*B Do you plan to continue your education beyond high school?____________

C Do you plan on any technical or college training?______________

B What field of work do you plan to enter?____________________

C What is your career preference?__________________________

C How long have you been interested in this?____________________

A What is your favorite subject?__________________________

BC What school subjects do you dislike?______________________

BC What subjects have been easiest for you?____________________

BC What subjects have been hardest for you?____________________

What special lessons have you taken outside of school?____________

Do you work after school?_________Week-ends?_________Summers?_________

How many hours per week do you work?______________________

Where do you work?________________________________

What word do you do at home?____________________________

What do you like to do most when you have free time?______________

SUGGESTED QUESTIONNAIRE FOR FIRST DAY OF SCHOOL

C How do you spend your leisure time?____

What is your favorite radio or television program?______________________________

BC Check the activities below which especially interest you:

__________Working out of doors

__________Writing

__________Solving puzzles

__________Being always "on the go"

__________Using tools

__________Meeting people

__________Repairing things

__________Making speeches

__________Facing danger

__________Working at many things

__________Growing plants

__________Doing new things all the time

What clubs or activities do you take part in?____________________________________

What has brought you the most happiness during the last few years?________________

____

What are some of your problems at school?_______________________________________

Do you have any physical defect or ailment that should be considered?______________

____

Optional: Write a short paragraph on one of the following:

1. An exciting experience this past summer
2. Something exciting that has happened to you
3. Something about your family

1. "The Kind of Teacher I Like"
2. "The Kind of Student I Want To Be"

READING HABITS INVENTORY

Pupil's Name____Date____________

1. If you like to read, what kind of reading do you enjoy most?____________

2. If you don't like to read, why do you think you dislike reading?____________

3. Are you conscious of any difficulties? (Be definite.)____________

4. What school work do you like most?____________
   Least?____________
5. What are your hobbies?____________
   Outside interests?____________
6. Do you listen regularly to any radio programs?____________
   What are your favorite radio programs?____________
7. Do you view regularly any television programs?____________
   What are your favorite television programs?____________

8. How often do you go to the movies?____________
   Name three you liked very much____________

9. About how many books are in your home library?____________
   How many are your own?____________
10. What magazines are taken regularly in your home?____________
    Mark X before the ones you read.
11. List about five books you have read within the past year or two.____________

12. What kinds of books do you wish you could have to read?____________

13. Have you ever had difficulty with your eyes?____________
    Have you ever worn glasses?____________
    When?____________
14. Can you improve the lighting where you do your reading at home?____________
15. What would you like to read in this class?____________

READING UNIT

READING UNIT

I. Objectives

A. Concepts and Understandings

1. That slow learners need to have a minimum of reading ability to meet the demands of life.
2. That slow learners can learn in other ways besides reading--from films and filmstrips, selected TV programs, excursions, carefully planned and conducted discussion.
3. That reading instruction needs to be individualized as much as possible (within the instructional framework provided by materials, class size, and heterogeneity of grouping).

B. Attitudes

1. To alleviate fear of the printed page. To encourage students to get thought and idea; and not to worry if they miss detail.
2. To provide the slow reader with an atmosphere that is at once friendly and encouraging.
3. To be honest with students that the problem of awakening and improving reading skills at the secondary-school level is not one of easy, immediate solution, but a long, hard process with minimal goals.
4. To develop favorable attitudes towards reading (i.e., build success situations) [in the short story, by providing content questions at different levels that are well within the range of the student.]

C. Reading Skills (All grade levels)

1. Give definite training in reading skills of various kinds. The reading ability of students is invariably poor and their literary tastes are undeveloped.

The junior high program will probably approach reading for its modified program from a more diagnostic standpoint, doing such things as word-attac skills and some phonetics. The junior high will have to deal more with th non-reader. The senior high, however, will find continued stress in these areas of little value; the students, because of attitudnal and "set" factors, will profit little in most cases from a continuation of this approach, although it will have some application in certain individual situations.

Rather, the high-school teacher should approach the reading almost entirely from a semantic viewpoint through meaning. Machine and pacing devices can be used to shake the indolence of the student and to push him towards his limited maximum. But the approach is always to try to get more meaning from the printed page.

Although all of the following skills may be taught at all levels, the following breakdown will serve to highlight certain of these skills at appropriate grade levels:

10th Grade--Stress increase in speed of comprehension through appropriate materials.

a. Getting the main idea
b. choosing titles for untitled exposition
c. reading for details and to remember important facts
d. reading to form sensory impressions
e. reading to understand maps, charts, tables, etc.
f. to enlarge vocabulary
g. SQ3R method

11th Grade--Stress more *power* in reading.
  h. drawing inferences and conclusions
  i. outlining
  j. word meanings
  k. reading to follow directions (how to complete forms, etc.)
  l. review of SQ3R study method

12th Grade--Move even more from *receptive* to *reflective* type of comprehension.
  m. reading to determine relationships; to organize; to evaluate or criticize
  n. reading to select data bearing on questions or problems
  o. reading to compare or contrast
  p. reading for implied meaning
  q. to enlarge vocabulary
  r. to skim for main ideas readily and to recognize their values for study purposes.

2. Oral reading [See Drama Unit]
3. To encourage copious reading of material within the range of student ability, or a bit beyond. Encourage reading of almost *any* type.
4. To develop the reading skills in other subjects.
5. To stress *experience* values in literature; to place relatively little emphasis on literary forms or values. (The mechanics of reading demand so much of the teacher's time and energy, the idea of literary appreciation will probably remain of secondary importance.)
6. To deprecate *fact* mastery of material and to emphasize *attitudes* and *generalized habits*.
7. To study vocabulary in a meaningful context. [See sample lessons from *Teahouse of the August Moon* or "The Gift".]
8. To share reading experiences in an informal way.
9. To stress *accuracy* over *speed* in reading.
10. To complete a brief book report on a book read. [See sample simplified report forms.]

II. Materials

A. For Use at all levels
  1. *Practical English* magazine (Scholastic)
  2. *The Literary Cavalcade* magazine (Scholastic)
  3. Educational edition of *The Reader's Digest*
  4. Units on *The Study of the Newspaper* (prepared for the Minneapolis Star by a committee of teachers, headed by Edna Downing) (See Litsey or Smigala for a copy)
  5. (See accompanying schematic of skill-building for grade level allocation)
  6. (See Novel Reading List Breakdown)
  7. (See list of rapid-reading books)
  8. *Teen-Age Tales* (D. C. Heath)
  9. *Stories for Teen-Agers* (Globe)
  10. See attached Supplementary Skills Materials Sheet following.

B. Grade-level breakdown
  1. Tenth Grade
    a. (See schematic on skill-building materials breakdown which accompanie
  2. Eleventh Grade
    a. (See schematic)
  3. Twelfth Grade
    a. (See schematic)

III. Methods and procedures

(Obj.C1) 1. The various skill-building materials listed in the preceding materials section will cover all of the objectives quite well and will prove to be the teacher's main source of method in the teaching of reading.

(Obj.C1) 2. A skills-building reading program without a rich leisure-reading program would be inadequate. The Scholastic publications and the *Reader's Digest* combine somewhat the two approaches.

(Obj.C1 and B4) 3. Below is a sample of the way a *multiple-level approach* might be made to three short stories. Although this involves triple the amount of work in preparation, it has a fine pay-off in terms of the objective B4. The sample stories are from The Scott, Foresman (1963)) *Perspectives*. *Everyone reads the story but answers the study questions suitable to his reading level*. Reading groups I, II, & III are selected early in the year and, once stabilised, are useful for many reading purposes where individualisation of instruction is the goal. The reading groups may be flexible and some trial and error is desirable.

Supplementary Reading Materials (by grade level)

	7th	8th	9th	"Modified" Curriculum Use 10th	11th	12th
S.R.A. Reading Labs						
Elementary	Basic (18)					
Secondary	Regular (25)					optional
College-prep		Regular (?)				
S.R.A. Lab-Reading for Understanding		Reading (10)	Reading (10)		optional	optional
Reader's Digest, Educ. Edition				optional	optional	optional
Reader's Digest, Skill Builders	Reading (25)	Reading (25)	Reading (15)	Book I	Book II	Book III-IV
Controlled Reader	Regular (5)	Regular (10)	Regular (10)	Junior High-1	Junior High-2	Rev Junior High
Tach-X	Regular (5)	Regular (5)	Regular (5)	optional	optional	optional
Reading for Meaning				Book 7	Book 8	Book 9-10
McCall-Crabbs Standard Test Lessons in Reading				Book C	Book D	Book E
S.R.A. Better Reading Books				Book 1	Book 2	Book 3
Building Reading Skills (Jato, Etc.)				optional	optional	optional

( ) = estimated number of times used in the year
Regular = regular English class
Reading = Mr. Sjostrom's special reading class

PERSPECTIVES - Scott, Foresman, 1963

"FRAME-UP ON THE HIGHWAY" (p. 16)

Group I.

1. What things did Jimmy do to be extra careful in passing Mrs. Murphy?
2. What happens to Jimmy's car? To Mrs. Murphy's car? (p. 16)
3. What does Mrs. Murphy look like after the accident? What caused her to look like this? (p. 17, left column)
4. What does Jimmy try to do for her? (p. 17, left column)
5. When people begin to arrive, what is their feeling toward Jimmy? Tell exactly what they say. (p. 17, right column)
6. Since they can't know what happened, what makes them say what they do?
7. (p. 17, right column) "Jimmy held his head..." Read this whole paragraph. What are the facts about the car Jimmy drove?
8. What kind of family did Jimmy have? (p. 19, 20) Describe the mother and father.
9. Describe the other 2 accidents Jimmy had. (p. 21, left column)
10. What is Mr. Murphy's reaction to the accident? (p. 22) Give details.
11. Why did Jimmy go to the police station the next day? (p. 23, right column)
12. Why does Jimmy believe the witness lived within a mile of the accident?
13. What does Jimmy do to get more people hunting for the witness? (p. 26)
14. Who does he get to hunt the witness? (p. 26)
15. What is the deal he makes with them if they'll hunt? (p. 26)
16. What is the reward for the one who finds the man? (p. 26)
17. Why does Jimmy need his Pop's help in looking for the witness? (p. 28, left column)
18. Where do they finally find the witness? Describe the place. (p. 29, left colum

Group II - All the way thru, list signs of Jimmy's maturity.

1. Why does Jimmy have to be extra careful driving? Is this fair? Would it make you nervous and more careless or more careful if you were in the same situation as Jimmy? Explain.
2. When Jimmy hits something, how does the car react? Does he show he is a good or bad driver in that situation? How?
3. What does the man start to do to Mrs. Murphy? Why does Jimmy stop him?
4. What does Jimmy command the stranger to do? Why doesn't Jimmy do it himself?
5. What makes Riggio decide Jimmy is not a "hot rodder?" Is it fair for him to base his judgment of Jimmy on this?

6. How does Bradford believe the accident happened? What are the "facts" he means when he says "the facts speak for themselves." (p. 18, left column)

7. Why did Riggio make Jim drive home?

8. Is Jimmy afraid to face his parents because he is afraid of what they'll do to him? Why?

9. (p. 20) Riggio often has to call on parents after accidents. What does he usually tell them? What is the difference this time?

10. When Jimmy calls his insurance man, why does he get so mad?

11. What does the accident happening in the right lane have to do with not believing Jimmy?

12. What is true about Mrs. Murphy that makes jimmy's father say Mr. Murphy will be ugly about the accident?

13. What hint does Cricket give about the sort of woman Mrs. Murphy may be?

14. What does Jimmy do to find the witness? Why does he do this?

15. The next time Jimmy sees Mr. Murphy, Mr. Murphy has changed. What does he say time time?

16. What is the difference in Mr. Murphy the 2nd and 3rd time he sees Jimmy? (The 1st time is when Jimmy tells him about the accident.)

17. Why was Jimmy willing to "throw in the sponge?"

18. Why is Pop hurt by Jimmy wanting to give up? (p. 29)

19. (p. 29) What made the witness decide he knew Jimmy?

20. What does the witness say when Jimmy asks him to describe the accident?

21. What does money have to do with the witness? (p. 30)

22. Why did Mr. Murphy do what he did?

23. Why did Mrs. Murphy feel she must hit Jimmy?

24. What happened to Sam Riggio and Bradford because of their suspicions without facts?
25. Did Mr. Murphy know the truth when he offered $50.00?

26. How did he put 2 and 2 together?

Group III
1. (p. 17, left column, last paragraph) "Cars passed on the road above, driven by people too preoccupied to read the story the skid marks had to tell."
   a. What does this mean? b. What does it tell you about people?
   c. Is it true of most people? Why or why not?

2. (p. 19, left column) "Where was the reward for virtue?"
   - a. What makes Riggio say this? b. What does he mean by it?
   - c. Why doesn't it seem "fair" to Riggio? d. Should Riggio change his mind at the end of the story? e. Do you agree with Riggio's statement? Why, why not?

3. (p. 33) "I call it the kind of think that happens to a man with larceny in his heart?
   - a. What does Pop mean by this? b. Do you agree with Pop? Why or why not?

PERSPECTIVES - Scott, Foresman, 1963

The Day My Mother Burned Off p. 79

Define:

a. degrading--

b. circumstantial evidence--

c. straw that broke the camel's back--p. 80 (left column)

d. finesse--

e. the slang word "welsh" p. 80 (right column)

f. blanch--

g. impertinence--

h. heinous--

Group I

1. What is the assignment Sally is writing this paper for?
2. Where was she in school when the "burning off" happened?
3. How did she happen to see her Mother?
4. Who is Mr. Arbuthnot? Why is he so important in this story?
5. (left column, p. 80) "The reason...." What are the 5 stages Mr. Arbuthnot goes through in his war against the "burning off"?
6. (p. 80, right column) What was Sally doing in the principal's office?
7. (p. 80, right column, 17 lines from bottom) How does Sally know Timmy is telling the truth?
8. What happens to Tommy when he gets serious?
9. What is her brother, Don, like? (p. 81, left column, line 17 from bottom)
10. Why was the principal surprised at Don's answer?
11. What are Sally's 3 offenses? (p. 81, last paragraph)

Group II

1. What does the slang term "cat" mean?
2. What is the real reason Sally is writing the story?
3. What are the facts Sally lists about her Mother to prove she isn't "cat?"
4. What is the circumstantial evidence Mr. Arbuthnot uses on which to base his judgment?
5. What are the facts?
6. How is Mother's "burn off" the straw that breaks the camel's back?

7. What is the difference between the way the students and the principal look at "gaiety?"

8. What does Sally mean when she says they were expecting the Spanish Inquisition?

9. In what way is Tommy still "in the dark" about Sally?

10. Why doesn't Tommy welsh?

11. Why doesn't Dee welsh?

12. Why were students allowed to drive to town during the school day?

13. What punishment does the principal give to the 3 boys? Why is it so terrible at that particular time?

14. What is the difference in the way Sally's mother thinks of her and her brother?

15. How is this difference shown in the story?

16. Why doesn't Don look so whipped after talking to his father?

17. Why does Sally want to get into detention hall?

Group III

1. Compare this story with "Frame-up on the Highway."

2. Which story is better? Why?

3. What makes adults jump to conclusions about teen-agers the way they do?

4. Is there any way teen-agers can change this?

Related assignments with "Frame-up" and "The Day My Mother Burned Off"

I. Before "The Day" show the ten-minute movie, "Sloppy Jolopy," a Mr. Magoo movie.

II. Bring in some headlines about teen-age drives before "Frame-up." Begin a general class discussion on teen drivers.

III. After the 2 stories have a panel discussion on teen drivers, lowering the age, lowering insurance rates, changing the teen driving image, the value of driver education course, etc.

IV. For 2 weeks have students keep all the articles from newspapers on car accidents they can find. See who seems to have the most accidents.

V. Have students write up 1 car accident they have had or seen or one experience going before the court because of a violation.

VI. Write up a typical written test that they would have to pass to get their license. See how many can still pass it.

VII. Using projector and grease pencil diagram various situations. Have them see if they would know what to do in the situation.

VIII. See if a policeman or traffic court judge might come in and spend some time talking to them and answering questions.

PERSPECTIVES - Scott, Foresman, 1963

"LAST COVER" p. 35

Define:

a. shoats

b. predestined

c. pox

d. vixen

e. prediction

f. irony

g. incident

Group I

1. How did the fox get his name? (p. 36, left column)
2. What is the problem at the beginning of the story?
3. (p. 36) What did Colin look like?
4. What did Colin usually do when he felt bad? Why do you suppose he did it?
5. (p. 36-37) What does Father think of Colin's pictures? Why?
6. How do the boys know the fox is still a little tame yet? (p. 38, left column--beginning "Colin moved silently...."
7. (p. 38, right column) "As summer came on...." How did the fox live up to Father's prediction?
8. The fox' reputation grew. What was to happen by September? (p. 38, bottom, to p. 39)
9. What finally happens to Colin? (p. 41)

Group II

1. What does the boy mean when he says, "From the first, the tame fox had made tension in the family?" (p. 36)
2. (p. 36) What does it mean when it says "It's always a sad time in the woods when the Seven Sleepers are under cover?"
3. Who are the Seven Sleepers?
4. What was the fear they had about Colin?
5. (p. 37) In what way does the father mean that Colin is an invalid?
6. Stan says, "Father wasn't as hard as he made out." Prove this.
7. Why doesn't Father want Colin to go on with his drawings?

8. What is Father's warning about the fox when they first get him?

9. (p. 37, right column, line 11 from bottom) Why was owning the fox better than owning a dog?

10. How is the fox different when they find him?

11. What are the 2 tricks Bandit uses during the hunt?

12. How does Colin know about Bandit's water trick?

13. How was Bandit's death ironic?

14. What picture does Colin finally put in his frame?

Group III

1. (p. 37, left column, line 7 from bottom) What does "He made out to scorn...." mean?

2. What is the picture Colin paints for which he becomes famous? Describe it.

3. What are different things different men see in it?

4. Why doesn't everyone see the same thing?

5. What does Stan see?

6. Why is Colin's picture called "Last Cover?"

7. (p. 35) Before the story begins in type, you have what looks like hand writing. It says that Stan is going to tell you about his brother Colin "....but everything about the pet fox is important." Why doesn't he describe what Colin is like, but rather tells you the incident of the fox?

8. What _is_ Colin like?

9. Why could no one other than Stan tell this story?

10. Why isn't this a kid's story?

III. Methods and procedures (cont.)

(Cl a,r) 4. To enable pupils to identify main ideas readily and to recognize their value for study purposes, the following techniques might prove helpful.

- a. Have pupils bring in brief newspaper clippings appropriate for classroom use. Fold over headlines, exchange clippings, and supply new headlines. Then compare with the original headlines and evaluate
- b. Stress the value of headlines as summaries and explain what is meant by "reading the headlines".
- c. Have pupils make headlines for paragraphs in textbooks.
- d. Have pupils select the topic or key sentence in various situations:
  - (1) Provide paragraphs with initial topic sentences--have topic sentence selected and reduced to headlines or telegrams.
  - (2) Provide paragraphs with topic sentences located at various places:
    - (a.) Give several topic sentences; have pupils select appropriate one, and reduce it to headline.
    - (b.) Have topic sentence omitted and indicated by dashes; pupils make choice from several possibilities.
    - (c.) Have topic sentence or main idea selected independently and reduced to most concise form.

(C 1 K) 5. The teacher can work out many special exercises pertaining to following directions. Actually, each class assignment is an exercise in the class' following of directions and the teacher should be firm in insisting on exact compliance. The McCall-Crabbs' Standard Test Lessons in Reading [see Materials Section] contain some exercises in following directions. (For example, Book C, #27; Book D, #64; Book E, #20 and #35) Here are two suggestions of the type of thing which the teacher might work out from the board or from ditto.

- a. Directions from the board
  - (1.) Teacher writes on board directions for the form of an English paper--correct location of name and date, width or margin, etc.
  - (2.) Class prepares paper for written exercise, and writes exercise.
  - (3.) Papers are checked against directions on board.
- b. Dittoed or mimeographed directions.
  - (1.) Teacher distributes dittoed directions for some piece of class work.
  - (2.) Pupils read and follow directions--without help or oral discussion.
  - (3.) Throughout the year written or dittoed directions for assignments and for class procedure may be used as practice material for reading to follow directions.

SAMPLE EXERCISE ON FOLLOWING DIRECTIONS

[Teacher preface with remarks about the importance of following directions and places in life where it can be important. Ex. Assembling things around home, filling in job applications, forms, etc.]

Let's see if you can follow directions accurately. Do exactly what you are told to do in the following exercise. Before you begin to write, prepare your paper as follows:

I. Get a sheet of plain, unlined or lined white typing paper of standard letter size.

II. On one side of this sheet of paper, about two inches down from the center top, write this heading: Exercise in Following Directions. Keep equal margins.

III. Place an Arabic figure 1 about an inch below this heading and about an inch and a half from the left-hand edge of the paper. Number other items in the exercise directly below this figure 1. Write on one side of the paper only. Now you are ready to begin your writing. Remember, do exactly what you are told to do! I will read each direction only once.

1. Print your name, last name first, in pencil, after the figure 1 on your paper. If ink is available, use ink for all other exercises. Otherwise use pencil.
2. Sign your name in full. If you are a girl, place the title "Miss" in parentheses before your name. If you are a boy, sign your name without any title.
3. A married woman signs her name twice. The first signature shows her own first name, her maiden name, and her husband's last name. The second signature, written in parentheses below the first, shows her title, "Mrs.," her husband's first name (or initials), and his last name. Show how Margaret Bayne would sign her name after she married Harold B. Larkin.

[Teacher: May read this previous direction twice and spell names on board.]

4. Write your address, giving house number and street, city, state, and zip-code number. Use no abbreviations. Put the house number and street on the first line; the city, state, and zip-code number on the second line. Be sure to place a comma between the city and state, but not between the state and zip-code number.
5. How many children are there in your family? Write your answer in words. Do not use figures.
6. Answer the following questions with a single word or figure:
   a. In what month were you born?
   b. In what year were you born?
7. How old are you? (Write the figure only.)
8. The word nasturtium literally means "nose-twister." The nas part means "nose." Copy the entire word on your paper, underlining once the part of it that means "nose."
9. Fold your paper in half lengthwise.
10. Leaving the paper in the folded position, in the upper right-hand corner, write your name, last name first. Be sure that, when you open your paper, your work on the inside will be right-side up.

6. A sample daily assignment of a high-interest story for an eleventh-grade slow-learning group might be approached as follows in order to emphasize the four language art skills. The story is "The Gift" and was taken from the Nov. 11, 1964 Practical English Magazine. [See attached copy]

   a. Present the students with vocabulary words drawn from the story. Discuss the words on the board and work out definitions. (Might want to have the class work through the definitions in the dictionary.) Do oral drill on the definitions, having students compare sentences to illustrate a word's use. (Assign a possible vocabulary quiz for the next day.) Suggested list:

      (1) delegation (p. 9b)
      (2) blurting out (p. 10b)
      (3) flimsy (p. 10c)
      (4) illuminated (p. 40a)
      (5) precarious (p. 40a)
      (6) surged (p. 40b)
      (7) relentlessly (p. 40c)

      [Too many words will dismay the student and defeat his learning any words.]

      Research shows that words familiar in meaning are more readily learned, and that frequent observation of a word does little good unless meaning is attached to it. In other words, it is good to make a word a part of a student's speaking vocabulary before expecting him to learn it quickly as a sight word. Furthermore, it has been found that the more use a student makes of a word and the more emotion-rousing value the word has (mother, affection), the more readily it is learned as a sight word. Both direct and casual teaching of vocabulary can be effective. ("What We Know About High School Reading", N.C.T.E., 1957-58) In any event, systematic, direct teaching of vocabulary is needed for maximum vocabulary enrichment.

   b. Discuss extra-sensory perception and what it is. Question whether class members tend to believe in it or not. The subject has intrinsic interest for slow-learning students.

   c. After attempting to motivate the class as much as possible, have the class read "The Gift". The teacher might consider reading the first three (3) paragraphs orally to the class to "get them into it" and then let them continue silently.

   d. Discuss the story briefly and make the following paragraph assignment. (For some, it will only be two or three sentences perhaps.)

      "Had the truth been revealed to Jeff out of some deep inner source, or was he just a lucky guesser?"

      Encourage them to start with a sentence which gives an opinion and then to try to pick out reasons from the story to support their first statement. (See Composition, p. 114) Suggest a minimum of two reasons--more if they can find them. Give fifteen minutes for students to write and then collect paragraphs.

   e. Next day pass back paragraphs for the student's own revision. Teacher helps individually--collect final draft.

      Grade papers, overlooking minor grammatical errors and concentrating on errors crucial socially. (See the attached actual student samples and teacher grading of the paragraphs.) Students rewrite their papers.

[See Method #6]

THE GIFT

by Russell W. Lake

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The folks of Haleyville always thought Jeff Handley was a strange sort of boy. Some said guardedly that he seemed to be an unusual kid all right; others observed that he sure didn't act like any other boy they'd ever seen and couldn't be exactly normal. Still others came right out and declared that Jeff was pixilated, which, as everyone knows, means possessed of a devil.

There must be something wrong with a boy, they said, who would sit on the bank of a river alone and stare into space for hours at a time rather than join the other kids in a sandlot baseball game. Or he would go to a high school dance and not dance much at all but spend the time watching people and sort of laughing to himself. There was even more damaging evidence of peculiarity. Jeff could tell that it was going to rain when there wasn't a cloud in the sky, and he had no rheumatism to hurt his bones either. He seemed to know what you were thinking if you didn't say a word.

The first time they noticed something unusual about him was one morning when he was just a baby and howled like a banshee for two whole hours. That was the day the house burned down. The strange part of it was that he howled before the house caught on fire. He was always doing strange things. For example, one time the high school team was off playing football at San Strone eighty miles away, and Jeff remarked to the men sitting around at Jensen's store that Joey Halstrom had been hurt. Sure enough, Joey had broken his leg at about that time. Jeff sensed things, like a wild deer that knows you're hiding behind a tree when it can't see or smell you. Teachers at school called it extrasensory perception, and they were a little afraid of him.

To look at Jeff, you'd never suspect he was different from anyone else. He was red-haired, freckled, and husky. He had big hands and big shoulders and a big grin. Also, he had big ideas. He had decided to become a doctor, and for a son of shiftless Mose Handley to aspire to go off to college and get to be somebody important was about as sensible as a barber pole in a potato patch.

Knowing how they felt about him, Jeff was as surprised as a bee landing on a glass honeysuckle when the delegation came to see him late one afternoon. This was the sixth day of the Big Rain and there was lots of water around. Dad had wandered off somewhere and Jeff was home alone, sitting at the kitchen table reading a book. The rain had slacked off and the sun was shining weakly as though it wasn't sure of itself. But storm clouds were piling up again in the west and it looked like more rain.

The men from the village, five of them, came squishing across the yard and got the porch all muddy with their feet. Jeff went to the door and said hello and they stood there looking at him. Mr. Jensen, the storekeeper, was right in front and behind him were Mr. Hacks and Mr. Larragus and Mr. Boswell and old Mr. Lynch, who published the weekly newspaper that covered the whole county.

"What am I thinking?" Mr. Jensen demanded.

"You're thinking that instead of sitting here reading a book I ought to be pulling weeds in the garden," Jeff said, grinning.

"I was not," Mr. Jensen said triumphantly. He looked around at the others proudly, as though he had won first prize in a contest. "I wasn't thinking that at all. I was thinking that our coming here is plain foolishness, and I still think so. I had nothing on my mind about pulling weeds." He looked accusingly at the other men. "I hope you're satisfied. Let's go."

"I was thinking it" said Mr. Hacks, a note of wonder in his voice. "I was thinking about weeds." He shuffled apologetically. "Can't help it--I was. What with the stopped and the sun out and all them weeds--well, I was thinking the boy ought to be out pulling them," he finished defiantly.

Slowly, Mr. Jensen turned back and regarded Jeff. He peered from beneath bushy gray eyebrows, either of which would have made a fairly presentable mustache. "Is it going to rain some more?" he asked.

Jeff glanced at the black clouds. "I'd say yes."

Mr. Jensen glared at Mr. Larragus, the dried-up little man who lived at the edge of town, upstream. "That doesn't prove anything," Mr. Jensen growled. "Anybody knows it's going to rain some more."

"Ask him about the dam," Mr. Larragus said in his dried-out voice.

Mr. Jensen sighed. "All right. The river's high and getting higher. They say the peak's going to come sometime tonight, probably. Now think carefully, Jeff. Is the dam going to hold?"

Jeff's placid blue eyes moved from one worried face to another. "It'll hold," he said.

Mr. Larragus exhaled sharply. "That's good enough for me," he said.

"And me," said Mr. Hacks. "Anybody that knows I was thinking about weeds ought to know about the dam."

"Not me!" Mr. Jensen said. "I say the dam can't hold. I'm taking my family and clearing out, and if you've got any sense you'll do the same. I just hope the flood doesn't wash my store away."

"I'll stick around and take a chance on the boy," said Mr. Lynch, the newspaper man. "If that dam holds when it looks as though it can't, this will be the biggest story the country ever saw. I want to be around to report every living minute of it."

They stepped down off the porch and went away. Jeff could hear them arguing as they squished across the yard. Mr. Jensen was the loudest. Now that they were gone, Jeff wished they hadn't come. Why had he let himself get caught in a fix like this? Why hadn't he just said he didn't know whether the dam would hold, instead of blurting out so fast what he knew they all wanted to hear--except Mr. Jensen? That morning Jeff had gone up the river and looked at the dam and the water behind it, and he had wondered how long before the dam would give way and the water would roar down the canyon and engulf the little village as it had during the big flood eight years ago before the dam was built. When Mr. Jensen asked him, he was about to say the dam wouldn't hold and he was surprised himself when different words came out. Then it was too late.

Perspiration trickled down his back, although it was cool. Why didn't they use their own judgment? This was too much responsibility to put on one person. If the dam broke, somebody might be drowned. Sure, he seemed to have a natural gift that had been fun to play with, guessing about things and watching them work out; but playing with people's lives was something different.

He pushed open the screen door and started to run after them, but stopped on the porch. What if the dam did stand fast? He stood with his eyes closed and let thoughts come into his mind, waiting for the feeling. After a while he went back inside. Common sense told him that the dam probably wouldn't hold, but he couldn't rid himself of the feeling that it might, maybe because he was hoping so hard that it would.

He sat down in the front room and stared at the design of little flowers in the wallpaper, not seeing it. Up to now it had been fun, looking at people and sometimes being certain of what they were thinking, or forecasting things to himself and watching them come out as he had thought, or feeling things that were true when he had no way of knowing them; but all that was just play and didn't make any difference. How did he know he had a real gift and was not simply a good guesser? Sometimes in the past he had been wrong. He thought about that. The times he had been wrong were when he had forecast something that he wanted to happen without regard to his feeling about it. Maybe he was doing that now.

He put on his old raincoat and boots and went outside. The sun was hidden behind clouds now, and the wind was coming up. He walked through the village and beyond to the footpath along the river. Hills rose on both sides, hemming him in. It was not a big river, and most of the time it gurgled pleasantly through Haleyville and offered good fishing for crappies and perch in quiet pools under overhanging rocks. But sometimes when there was a cloudburst up in the mountains, it boiled down the hills, swollen and dirty, and on two or three occasions in the past it had plunged headlong down the canyon and roared through town, wrecking everything. That was the reason why, after the big flood eight years ago, the men had finally got together and built the dam. But never before had there been so much rain or so much water in the river. Even below the dam the river was high.

The path led up the canyon a quarter of a mile to the dam. Jeff climbed to the top of it. He had a sinking feeling at the sight of the expanse of dirty water only two feet below him. The dam, built in a narrow place, was only a hundred and twenty yards across and maybe forty feet deep. It was a homemade thing, constructed of a mixture of concrete and timbers and dirt. The water was strangely quiet on the surface, but Jeff knew that giant forces were pounding underneath. He walked out on the dam and felt it trembling under his feet. The water lay flat as far as he could see upstream to a bend in the canyon. From where he stood, a part of Haleyville below came within his range of vision and the houses looked tiny and unsubstantial, like match boxes, before the great weight of water pushing against the too-flimsy dam.

"You've got to hold!" he wispered. "You've got to!"

It had begun to rain again, and Jeff turned up the collar of his coat and turned his back to the wind. The water was ruffled now, and debris carried down from upstream bobbed on the surface. Jeff walked off the dam and climbed above it to the steep side of the canyon. The water seemed higher now, but he might be only imagining it. A small white stone in the side of the dam just above the water line would serve as a guage and he could tell for sure next time. He looked anxiously at the black rain clouds boiling overhead. A bolt of lightning blinded him and the instantaneous roar of thunder seemed to shake the earth. The rain came down in earnest, slanting before the wind. Jeff huddled on the ground and watched the wind-driven waves breaking against the dam.

The water was rising; the white stone had disappeared beneath the surface. The wind whipped down the canyon with increasing force, piling up waves ahead of it.

Jeff suddenly realized it was growing dark. The opposite wall of the canyon had become indistinct, and the water had changed from dirty brown to black. Mr. Jensen came up the path from the village. He stood on the dam watching the water and, without a word, turned and went back, almost running. Maybe he will spread the word, Jeff thought, and everybody in town will run to safety. There was some comfort in this thought; the grinding burden of responsibility shifted a little and Jeff felt a loosening of the tightness in his throat.

"The dam will hold, the dam will hold," he whispered over and over again. Another lightning bolt struck close by, and thunder filled the canyon, echoing back and forth across the swollen river. Then lightning flashed viciously at quick intervals and illuminated the dam and the river in sharp blue light. The water was only a foot and a half below the top now.

It was quite dark when Jeff went back down the path to the village. The rain beat down upon his bare head, and the whistling wind made his way precarious on the slippery path. Thunder rolled continually as lightning darted across the sky.

The houses were dark and the town seemed deserted as he approached. He heard the murmur of voices on the hill above him. In the next lightning flash he saw a group of people huddled under the flimsy protection of a tarpaulin, and farther along other groups dotted the rain-soaked hills. They had not left the valley but had moved out of probable danger. That was good. All their possessions were down there in the path of the flood, but at least no one would drown.

He looked down toward the river and was grateful that it couldn't kill anyone, no matter what happened. A tiny light flickered through the rain. He studied it. That would be Mr. Larragus' house. Why hadn't he joined the others on the hill? His eyes moved slowly and found another light--the newspaper office; Mr. Lynch would be there. And another. Mr. Hacks. He strained his eyes but found no others. They believed him and refused to leave on the strength of their belief. A child wailed fitfully somewhere above him. Jeff plodded through the slimy mud toward home.

He was not sure about the dam. He wasn't even sure that he ever had been sure. He had spoken without thinking, and afterward his mind was in a turmoil and he couldn't think. Now he didn't know. It still seemed the dam would hold, but panic gripped his mind at the thought that maybe it wouldn't. Who was he to affirm so confidently that the untested dam would withstand the terrible weight of the flood?

His own house was dark. His father either had not come home or had gone to a place of safety. Jeff turned on the light and tossed his raincoat into a chair. His clothes were soggy and he shivered. He went into the bedroom to change, and instead came out again and wandered about the house. He couldn't sit still. The rain had settled into a steady downpour and lightning flashed less frequently.

The dam pulled him with an irresistible fascination. At last he put on his coat and went across the yard, past the dark houses in the deserted main street, past the black lumberyard and the looming bulk of the feed mill, to the path up the canyon. The narrow, twisting canyon was like a funnel through which the water, if released, would rush savagely. He was a little ashamed that he could not restrain himself from running up the path to get above the dam.

Now the water surged only six inches from the top. Sometimes a wave would break over the crest and trickle across the dam. If the water rose much higher, it would flow over the top, eating into the earth and waring deep grooves which would deepen with the increasing force of the water and finally crumble the whole structure. Jeff crouched beside the dam. "Hang on, hang on," he breathed. It did not seem reasonable to suppose that the dam could hold much longer.

A dark shape was coming up the path from the village. Jeff watched it draw near and climb to the top of the dam and materialize into Mr. Jackson, the feed man. Mr. Jackson stook looking somberly down at the water lapping at his feet. Then he saw Jeff.

"That you, Jeff?" he asked. His voice was heavy. "Looks real bad, doesn't it?" The pelting rain dripped from the brim of his hat and beat upon his sagging shoulders. "The dam's going to let go," he mumbled. "It can't stand this. All I've got in the world is in that store down there. If the dam goes, I'm ruined." He lifted his head. "What do you say, Jeff? Is she going to hold?"

Here was the question again--Jeff's chance to correct his answer. He opened his mouth and the wrong words came out. "She'll hold," he said, and wondered why he had said it.

"I hope you're right," Mr. Jackson muttered, and tramped back down the path.

Jeff remained there, crouching at the end of the dam. He shivered in the penetrating chill of the rain. The water had risen almost to the top and seemed to beat against the barrier with savage power. The awesome forces of nature were grinding relentlessly at the puny man-made structure. Jeff was held beside the dam by a compelling fascination.

As he crouched on the soggy ground, the rain gradually became a drizzle and finally stopped altogether. From where he sat he could see the tiny light shining bravely, defiantly, maybe stupidly in Mr. Hack's window down in the village. Jeff had no way of knowing whether the flood--still short of the top--had reached its peak. A little overflow wouldn't be dangerous anyway, unless it wore away the soft earth on the crest and finally crumbled the whole dam.

He became conscious of a dark shape on the water moving slowly toward the dam. It looked as big as a house. Slowly, ponderously, it floated, drawing closer until it bumped heavily against the dam. The impact set up a trembling in the earth beneath Jeff's feet. The thing pulled back and surged forward again. A feeling almost of pain flashed through Jeff's body at the second shock. Whatever it was, it was like a battering ram lunging at the dam.

Jeff got to his feet and peered into the darkness, wincing at each thumping jolt, which was magnified in his mind into a massive collision. The poor beleagured dam couldn't withstand this extra torture very long. It would have to give way.

Jeff moved cautiously out on to the dam and approached the black thing. It was a tree, an enormous tree which had been washed out of the bank somewhere upstream. It had come down on the flood, roots first, trailing its widespreading crown. The thick, gnarled root system rose seven feet out of the water and the heavy trunk stretched back twenty feet before the first branches.

The mass lurched forward again and the dam seemed to groan. Jeff braced his feet and strained against the bulk of the tree. Gripping one of the roots, he began trying to turn the tree side-ways, so that it would be parallel to the dam. Slowly, very slowly, the tree began to move. Inch by inch he dragged the reluctant giant toward the bank. Perspiration dripped from his chin as he exerted every ounce of his strength in a desperate effort to crawl the interminable distance before the dam would give way. His sagging body, straining beyond its own strength, kept insisting that he couldn't make it, and the panic in his mind screamed that any moment the dam would crash and he would hurtle down the canyon with the flood.

When at last he reached the end of the dam, his breath was painful in his throat and exhaustion dragged heavily at his body. He stumbled to the steep side of the canyon and inched upstream, hauling the bulky mass away from the dam.

Blood was pounding in his head and his breath came in great gasps when at last he stopped and cast about for a way of anchoring the tree. The gravelly mountainside offered no help, and finally he sat down with his foot braced against a rock and gripped a protruding root with both hands. Grimly he held on against the pull of the tree in the deep current.

He sat there through the night while his hands grew numb and his back seemed dead except for the pain.

They found him there the next morning--Mr. Larragus and Mr. Hacks and Mr. Jensen and Mr. Lynch. He was sound asleep. They pried his fingers from the root and lifted him to his feet. His first thought was of the dam and fuiltily he jerked his eyes to the muddy barrier still standing athwart the stream. The water level had dropped five feet during the night; the tree no longer lay wholly in the water but sprawled on the bank. A great relief flooded through him and moisture filled his eyes. He thought for a moment that he was going to cry.

"The dam held, by jingo, just like the boy said!" Mr. Larragus crackled. "I told you it would!"

"The boy's got the fight," Mr. Lynch said, his voice almost a whisper. "Nobody would have believed that the dam would hold. He's got the true gift of prophesy."

Jeff stared out at the water and marveled that the dam had withstood the mighty pressure which had pounded at it for days. As for the gift--who could say? Had the truth been revealed to him out of some deep inner source, or was he just a lucky guesser? He didn't know.

Sample Student Paragraphs for "The Gift"

Use the name of the person you are writing about.

I think he was a lucky guesser. because he was not sure of him self. ~~--and~~ If ~~the~~ he had had The Gift, he would not have ~~went~~ gone to the dam, he was to sp worried so he was just a lucy sp guesser. he c was to skeared to sp have the Gift.

about what?

You have separated your belief, but you would have written a better paragraph if you had used more specific details from the story.

Jeff had a mild case of extra-sensory perception. But I think he cap was not quite sure about the dam. because his guess involved human c/sp lives. he was not sure becuase up to now his gift had been a game with him and now when he really needed it he couldn't be sure.

You need a concluding sentence to pull your ideas together.

I think Jeff was a lucky guesser. Jeff was not sure of himself. ~~And~~ If he was wrong the people in cap. the village may might have drowned in the flood of water then when the dam brakes broke. sp And if the dam broke he would be responsible for the dead people in the village. Develop the idea of being a lucky guesser.

Yes, the truth had been revealed. He was more then a lucky voc. guesser. In a sense he was sure of himself. He knew everything that was going to happen.

And like any other boy he would have panic and run to safety, but he sense, he was right. When he saw the dam wouldn't hold when the tree hit it he did something about it.

A paragraph should develop one main idea.

III. Methods and procedures (cont.)

(C1) 7. In using the Controlled Reader machine, it is a good idea to divide the class into either 2 or 3 groups based on speed of comprehension scores. Our speed level can be working in the semi-darkened room while the other is reading in novels or other outside-reading materials.

(C4) 8. After work in such skill books as Reading for Meaning, have the students work thru assignments from social studies or science texts for practical application. Show students that these skills (getting the main idea, drawing conclusions) have practical application.

(Obj. C3) 9. Use multiple activity within single units of work. The school has a great variety of reading skill-builders. Since boredom is a constant factor with these students, changes in reading materials will be efficacious. [See the Reading Levels Breakdown by grade under the Materials Section.]

(Obj. C7)10. Vocabulary should be developed in conjunction with the literature being studied as a pre-activity where possible, as well as a post-activity. Go over the vocabulary found in a story, play, etc. with the class before beginning the reading. All vocabulary development should be contextual and derived from the reading materials! Always give a sentence when listing vocabulary. Before they ever read the selection, distribut mimeographed sentences in which word is underlined. Class does this before reading. (The kids won't tell you words they don't know, but strange ideas come out.) Try to get students to use the words orally in discussing the story, etc. (Free reading--Oral Reports--Written)

(Obj. C3)11. Have reading materials of various levels available in the classroom.

(Obj. C5 &6) 12. Choose a reading text with many short, interesting selections. Permit a great deal of expression through other than verbal means, such as drawing, music, pantomime--especially important for verbally handicapped children.

(Obj. C3 &6) 13. Grouping should be done within the class according to individual needs. To create interest, current newspapers and magazines are often helpful at the beginning; later, publishers' workbooks and manuals may be used.

(Obj. B2)14. The student should be allowed to select his own reading materials and should be encouraged to use the library widely. Provide ample opportunity for sharing interesting anecdotes, stories, poems and dramatizations. Above all, the desire to read must be kindled. Provide reading tasks which each can accomplish successfully.

(Obj. A3)15. Four ways in individualized instruction in reading:

a) problem solving or project method
b) grouping according to ability
c) multi-level ability arrangement
d) free reading and individual diagnosis

(Obj. C8)16. The sharing of reading experiences in an informal way be done by:

a) dramatization of scenes
b) individual illustrations or panoramic murals may be used
c) the making of book jackets, and
d) the writing of blurbs sometimes.

III.. Methods and procedures (cont.)

(Obj. A3 & B1, 2, 3) 17. A classroom library of 40 or 50 books chosen by the teacher and libraria will be a tremendous help. An inexpensive free-reading library may be made of short stories cut from magazines, mounted in a manila folder, illustrated, and "reviewed." Questions may be put in the back of the booklet.

(Obj. A3 & B1, 2, 3) 18. Begin with books and stories which have a real interest for the students. The teacher may read aloud or have better readers help. The use of simple, rhythmic narrative poems is another popular device. Films, filmstrips, and recorded versions of well-known pieces of literature are successful.

(Obj. C1 c, f, h, j, p, q) 19. For inferential reading, assign a selection for silent reading and list on the board:
a) one fact question
b) one vocabulary question
c) one "inferential" question, beginning with why
Let pupils read to find answers to these questions.

Another suggestion: Assign a selection for silent reading and have each pupil write about the selection.
a) one fact question
b) one vocabulary question
c) one "inferential" question, beginning with why
Pupils exchange questions, and without reference to the selection, write the answers. A few selected questions and answers are read aloud and evaluated in group discussion.

(C1) 20. Slow learners are limited in abstract reasoning and this makes it difficult for them to detect main ideas. Both analytical (recalling details) and synthetic (getting the main ideas) comprehension skills can be best taught if the teacher builds a background for the selection to be read and carefully directs the student's reading by suggesting points to be looked for or questions to be answered. Follow-up discussions and oral rereading of selected paragraphs to clarify certain points or to call attention to significant details are also helpful.

(C1) 21. Pictures, films, demonstrations, dramatizations, and other concrete, sensory experiences are additional ways to help the slow learner recall and understand what he reads. For example, if an assigned selection is set in a foreign or unusual locale, pictures or films can be used to help the student envision the setting. Selected scenes or passages of dialogue may be acted out or read aloud so that their dramatic qualities will come to life. Students may draw their own illustrations or make book jackets to stimulate their thinking and provoke personal responses to their reading. The teacher should especially be alert to use any appropriate visual or auditory aid freely and frequently.

(A3, C3, C8) 22. A Reading Menu approach has been found to be successful. Books are assigned points and divided into broad reading areas. The goal is to accumulate 100 points by the end of the semester. The students select their nemus after the areas are defined. Many read as many as ten books on their level.

(Obj. C3) 23. Select short stories of high interest without sacrificing the content validity.

III. Methods and procedures (cont.)

A study which appears in the February 1965 English Journal is of help to teachers of slow learners in selecting successful short stories. Although the study of but- and least-liked short stories was done in the junior high, it has application to basic senior-high students. In the table included below, the numbers labeled with two asterisks (**) show highly significant differences in the directions indicated. One asterisk indicates a slightly less, but still significant, difference. Where no asterisk appears with the X^2 a trend only is shown which is not statistically significant! The table below shows significant differences between high and low stories on various dimensions.

Significance of differences between high and low stories on various dimensions:

Dimensions	X^2
I. Mechanics of Presentation. High Stories had:	
1. More illustrations	39.24**
2. More space in illustration	34.12**
3. More color in illustrations	17.57**
4. Slightly fewer footnotes	9.28
II. Settings of Stories. High Stories had:	
5. Slightly fewer place descriptions	5.00
6. Slightly more contemporary settings	4.64
III. Stories' Characters. High Stories had:	
7. More descriptions of persons	28.12**
8. More main characters	19.04**
IV. The Narrators. High Stories had:	
9. Less eminent authors	17.54**
10. More emphasis on plot and less on theme	13.29**
11. More omniscient narrators and fewer first person observers	8.38*
V. The Stories Themselves High Stories had:	
12. Much more physical action	59.80**
13. Much more conflict	52.00**
14. Many more narratives, many fewer descriptions and essays	47.48**
15. Much more suspense	41.64**
16. More internal and more external conflict effect	36.24**
17. More single unifying effect	34.64**
18. More dialogue	32.68**
19. More stories of teenage problems, fantasy, animals, sports, and adventure. Fewer stories of science, vocations, and careers, and other nonfiction	27.52**
20. More sentimentality	20.80**
21. Much more concrete language (as opposed to abstract)	18.24**
22. Greater clarity	15.44**
23. About the same number of trick devices	7.76
24. About the same number of implicit morals	7.72
25. About the same number of explicit morals	2.08
26. About the same amount of humor	1.32
27. About the same amount of satire and irony	1.28

** Significant at .01 level (highly significant difference)
* Significant at .05 (significant difference)

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[1] Ray H. Simpson and Anthony Soarea, "Best- and Least-Liked Short Stories in Junior High School," English Journal, February 1965, pp. 108-111.

SAMPLE FICTION REPORT FORM

Title____

Author_________ ______________________________

Number of pages________ Time taken to read the book___________________

Rate the book (check one)

____ excellent, among the best I have ever read
____ good, enjoyed reading it, above average
____ average, not terribly interesting, but O.K.
____ poor, difficult, at times boring, hard to finish
____ extremely bad, couldn't finish it

Check spelling. Write in clear, complete sentences. Be neat and legible. Use ink.

Brief Summary. Don't go into a lot of detail, but generally outline the plot. (about 20 words per 100 pages of the book)

Characters:

1. Discuss the main character. What was he like?

2. Give personality characteristics of main character at the beginning of the novel. (for example, good or bad; weak or strong; insecure or self-confident happy or sad; friendly or sticks to himself)

3. When in the story does the character undergo a change?

What do you feel was the one most important thing about this book? (May use reverse side if necessary.)

"Modified English"

Book Report Form

Use ink or typing, please. Use numerals and letters in outline to indicate parts of your report.

I. Introduction:
   A. Why did you choose this particular book?
   B. What do you understand to be the author's purpose in writing this book?
   C. Do you like to read non-fiction or fiction books better? Why?

II. Body of report:
   A. Setting:
      1. Where and when did the action take place?
      2. In what way did the setting or settings add interest to the book?
   B. People:
      1. "People reveal their characters through what they do and say." What type of person did the main character reveal himself (or herself) to be? Give some examples in answering.
      2. Write a short paragraph telling whether the author created a clear enoug picture of the characters to make them seem real to you or not. Be sure to give examples.
   C. Action--incidents:
      1. Did the incidents involve the character (main) in humorous, sad, tense incidents? Give an example.
      2. Did the book hold your interest all the way through by creating suspense or excitement? Give example.
      3. What part of the boo made the greatest impression on you? Illustrate your answer.

III. Conclusion:
   A. Personal opinion of the writing:
      1. Did the author achieve his purpose you mentioned at the beginning of your report? How? (Be brief but specific.)
      2. Was the author's writing style clear, but interesting. Give brief details.
   B. Recommendation: Choose the questions which fit your book.
      1. Would the book be interesting to the average reader? Explain why you think so or do not think so.
      2. Would the book be interesting to only certain groups of readers? Explain why.
      3. Was the book worthwhile? Why? If not, why not?

THE NOVEL
AND
THE SLOW LEARNER

THE NOVEL AND THE SLOW LEARNER

The slow learner should be directed to the rich experience that can come only through the longer story. Still, the novels selected should be shorter ones, the novelette. Many of these students have never actually completed a novel; years of reading difficulty have caused him to regard reading as a tedious chore to be bluffed through. The slow learner will not usually read for pleasure unless he is motivated to do so. Since these students, especially, need selections of high interest, the total class adoption of a novel is not too practical. Rather an individualization of the reading program would be more ideal. Even small groups (on the order of the Scholastic Units) would be feasible.

The novels themselves must be carefully selected, for these students "give up" easily. They simply will not "stay with" long, complicated passages. Also, since the slow learner usually confines his free-choice reading to newspapers and magazines, modern selections are more appropriate for him than classical ones. Of course, his tastes should be developed and his selection of reading materials carefully supervised; many of the traditional novels, however, are simply not suited for the slow learner. The novel should contain comparatively few characters. Intricate, figurative writing escapes him. Subtle allusions or delicate shades of meaning are beyond his understanding. The beauties the English teacher sees in the magic enchantment of words will not be perceived by him. Indeed, he may build resistance to reading when confronted with what has little meaning for him.

On the other hand, a bowing to interest and readability can result in the selection of books which have little value from any standpoint. Books such as the Craig books--Trish, Marsha, & Now That I'm Sixteen--are little better than no books. But Cavanna's Boy Next Door or Gault's Drag Strip are books with high interest and real worthwhile themes. A small library of suitable books such as these should be kept in the classroom, and the teachers should show the student that reading can be interesting by helping him locate library books which are on his interest level and easy to read. To further this aim, this curriculum guide has included lists of selected books which teachers have found to be suitable for poor readers. /See list of "Rapid Reading Books"/

The slow learner can profit from the group reading of a short novel. It is no more difficult to select a common novel in these groups than in the "Standard" group. Abilities will show comparable ranges. Interests of high and low ability groups are remarkably similar. However, short, action-packed narratives, so appealing to all levels, are essential for the slow learner. Many such suitable novels for group reading are available. Also, many different pedagogic approaches are equally effective. Following are several sample approaches, offered not in any prescriptive way, but merely as a stimulus. Also, these suggestions will alert teachers to the very low level of expectation from the slow learner.

Suggested Novel Reading List for Classroom Study--10th Grade

Annixtur, Paul	*Swiftwater*
Barrett, William E	*Lillies of the Field*
Defoe, Daniel	*Robinson Crusoe* (adapted edition)
Knight, Eric	*Lassie Come Home*
London, Jack	*The Call of the Wild*
Meaden, Stephen	*Red Horse Hill*
Neville, Emily	*It's Like This, Cat* [See Sample Unit]
Trunbull, Robert	*The Raft*
Verne, Jules	*20,000 Leagues Under the Sea* (adapted edition)

Sample Novel Unit--It's Like This, Cat

General:

The reading and study of the novel, It's Like This Cat, by Emily Neville, would fit into the Guidance Unit extremely well. It seems to be a natural follow-up to the kinds of discussions suggested by the counselors.

Whether it is used as a part of the guidance unit or as a complete separate unit in itself, some of the general objectives of the regular 10th grade novel unit might be incorporated in the "modified" unit. Such items as I Objectives, A Concepts and Understanding, item 6, to enable students to judge a novel as a piece of literature might appear in this unit or else be cross-referenced.

Procedure:

The short story "I Got a Name," by Zachary Gold is written in the first person, from an older brother's point of view and concern's a young brother who is everybody's scapegoat. It's set in Brooklyn and lends itself to an oral reading by the ham teacher. If it's done well, the students will scream in protest when the teacher stops and asks the students to go on reading on their own. The follow-up discussion reveals all sorts of feelings about the problem that little brother Itzie had in finding himself a place in the older brother's society. Besides stimulating eager discussions concerning human behavior, this story presents a picture of New York City that is quite stark in its realism and considerably different from that of the sheltered teen-ager in an upper-middle class midwestern suburb.

It's quite a natural step to go from this short story to the novel, It's Like This, Cat because it is also written in the first person which makes it easy for readers to identify with, plus the fact that the author,in two swift sentences, gets the reader on the side of the story hero.

Dave Mitchell. Dave opens by saying, "My father is always talking about how a dog can be very educational for a boy. This is one reason I got a cat". The student immediately understands the boy's plight because so many teen-agers are engaged in an all-out war against their parents.

Here again the New York City atmosphere is different from what we're used to, but at the same time, interesting because it's new.

The following might be used as typical opening day discussion questions:

1. What do the first two sentences say about the relationships between father and son?
2. In paragraph #2 Dave says that his dad is a small guy who "roars a lot" to make up for not being big and tough. Do you think that this kind of behavior is true-to-life or is it just an over-simplified kind of analysis? Do you think that it's realistic that a 14-15 year old boy would have this kind of insight into his father's personality.
3. What is your reaction to the family setting described on pages 2-3? What situations in your own home are similar to this?
4. Why did Dave find Kate appealing? Why would kids in general find a non-conformist like Kate worth searching out?
5. When Dave really decides to take the stray tomcat home he uses the expression "I'll really have to go to the mat with pop about this." What does the expression mean? How would Dave get the same idea across if he lived in St. Louis Park? What other expressions can you think of or make up that would convey the same idea?

Specific questions such as the above might be used if the novel is to be read and discussed on an installment basis. After each chapter or section such questions might be asked.

After reading the entire book one might stimulate some thinking by asking the following questions either for discussion purposes or writing purposes:

1. Why did Dave like Mary better than the blonde and the redhead?
2. What is the purpose of Cat in this story?
3. What differences or similarities do you see between Dave and Kate? Between Dave and Tom? Between Dave and Mary? Dave and his dad?
4. What is there about this book that is appealing to you?
5. What don't you like about it?
6. Mention one specific thing you liked about it because you were able to identify with it.
7. Does the language seem natural or phony? Support your answer with evidence.
8. Does the author have his characters value certain things that you think are important? What things does Dave consider important? What qualities does Dave cherish in his friends that are also important to you.
9. Use p. 81 (General Guide for Reading a Novel) from Scholastic Unit on Survival as a further yardstick.
10. pp. 70-73 in Survival might be helpful.

GENERAL GUIDE FOR READING A NOVEL

No group of questions or suggestions will apply equally well to all novels. The questions and suggestions below, however, may help you read novels with more understanding. Your answers should come from close reading. Use examples from the book to support your answers.

1. Is it clear to you where the story is taking place? Is the story happening in the present, or did it happen in the past?
2. One way of keeping the plot well in mind is to guess what is going to happen next in the novel. If you guess right every time, the story may be too easy for you. Did the author sometimes make you guess wrong? How? Did the author's method seem unfair?

3. Many novels are made up of individual episodes which are something like short stories. But in a novel, there are characters who remain in the story from beginning to end. The episodes are related to one another. Choose a specific episode. What does it add to the plot? Why did the author choose to include the episode in his novel?

4. Did the author expect you to discover something important about life or people? (That is, was he trying to help you find a new or different way of looking at life?) Does he tell you this important idea directly, or must you read "between the lines"? Does he use words which stand for something other than their obvious meaning?

5. Does the plot go straight ahead in time? Or are there "flashbacks"? Shifts from one place to another? Long reflections by some characters?

6. Is there more than one story being told? (That is, is the main plot complicated by sub-plots?) Do these sub-plots add to the main plot, or are they complete stories in themselves? Do they improve the novel?

7. What do you consider to be the best scene in the book? Why? What scene is most important to the plot? (That is, in what scene does the problem in the plot get solved?)

8. Are there unbelievable or "hard to swallow" things that happen? How many things happen by coincidence or just by accident?

9. If you enjoy the book you are reading, you probably feel "close" to one or more of the characters--you identify with some character(s). How does the author tell you about his main character? Does He
   --tell you directly about the person? describe him?
   --have his character reveal himself by his actions?
   --have his character reveal himself by what he says?
   --have other characters tell you about him?
   --show how other people react to him?
   --have his character revealed by the way he acts in certain situations or toward certain kinds of people?
   From whose "point of view" was the story written?

10. What is the best writing in the book? Is the author's writing clear? Is it exciting? Does he create pictures that you can "see"?

11. Is the author trying to cast his story in a strictly real-life setting? If so, do you feel the reality of the story? Is it true to life?

12. Is the author asking you to forget some of the realities of actual life? If so, how should this be taken into account as you judge the story?

Adapted from Scholastic Literature Unit: Courage

SAMPLE STUDY ASSIGNMENT

Many times test items are of a "direct-recall" type. What they determine is whether or not a student read a selection at all or whether or not he paid close attention to remembering details. I would like you to write (5) five sample test questions which do not depend on remembering so much as they depend on understanding. Your sample questions may be of several types. They may be multiple-choice, true-false, matching, one-word completion, or quotes (spot passages). As an example you might write a question like this: 1. Many teen-agers might seek out a non-conformist like Kate because a) they get cottage cheese from Kate but not from their own parents. b) being rejected by society, Kate has something in common with rejected teen-agers. c) she lets them take care of her cats and kittens. d) she's not so particular about time. You can come and go as you please.

SAMPLE EVALUATION

True-False

_____1. Cat had one ear missing as a result of a fight.
_____2. Dave had more respect for his father at the end of the story than at the beginning.
_____3. Tom liked his gas station job because it was quiet there on the parkway and not too busy.
_____4. Cat liked to sit around the house and sleep.
_____5. Dave's Dad thought that Cat would help Dave to mature.

Multiple Choice

_____ 1. Many teen-agers might seek out a non-conformist like Kate because a) they could get cottage cheese from Kate but not from their parents. b) rejected by society herself, Kate has something in common with rejected teen-agers. c) she lets them take care of her cats and kittens. d) she's not too particular about time and allows you to come and go as you please.
_____ 2. Tom didn't like his gas station job because a) he hated being greasy all the time. b) he didn't earn enough money. c) he felt the owner didn't trust him.
_____ 3. He wanted to keep his gas station job because a) he wanted to earn enough money to go back to school. b) he liked auto mechanics. c) he wanted a recommendation so that he could get a better job.
_____ 4. Dave and Ben went to the Bronx Zoo because a) they were planning to meet some girls. b) they had always enjoyed feeding the animals. c) they thoug they could complete their biology assignment by going there.
_____ 5. Dave got his hair cut short a) because he needed a hair cut. b) because he thought short hair was very desirable. c) to conceal his identity.
_____ 6. When Cat comes home hurt, he had a) been in a fight. b) been hit by a car. c) been stepped on over at Kate's house. d) fallen off a high fence.
_____ 7. Tom and Dave first met each other a) in a department store. b) at the fish market. c) at the beach. d) in an apartment house basement.
_____ 8. Kate had her own lock on her door because a) she was afraid of burglars. b) she wanted to be sure her cats didn't get away. c) she wanted to be lef alone. d) she didn't want the landlord to see her cats.
_____ 9. Dave refused to call Mary from his home because a) he thought asking for dates on the phone was queer. b) he didn't want his folks to hear. c) he thought she didn't like him.
_____10. Dave mostly liked Mary because a) she wore nice clothes. b) she liked his cat so well. c) she wasn't so giggly as the other girls and seemed more sensitive. d) she always paid her own way. e) her mother was old fashione
_____11. Tom was out of NYU because a) he had flunked out. b) he had gotten in trouble. c) he couldn't afford it. d) he wanted to quit. e) he wanted to go to another school.
_____12. A red eft is a) a special breed of cat. b) an alligator. c) a salamander. d) none of these.
_____13. Rosh Hoshanah is a) the Jewish New Year. b) Jewish Passover. c) Festival of Lights. d) a Catholic holiday. e) a protestand holiday.
_____14. When Cat jumped out of the car window Mr. Mitchell a) stopped the car. b) went after him. c) turned off the parkway. d) laughed.
_____15. Dave decided to keep Cat in the first place because a) he likes cats better than dogs. b) he needed a companion. c) it was a way of defying.

SUGGESTED NOVEL READING LIST FOR CLASSROOM STUDY

Grade 11

Hemingway, Ernest. . . . . *The Old Man and the Sea*
[See Sample Unit]

Lane, Rose Wilder. . . . . *Let the Hurricane Roar*
[See Sample Unit]

Lord, Walter . . . . *A Night to Remember*

Richter, Conrad. . . . . *The Light in The Forest*
[See Sample Unit]

SAMPLE NOVEL UNIT

Grade 11

Reading of a sample novel: LET THE HURRICANE ROAR, by Rose Wilder Lane

1. The teacher may wish to begin by mentioning that the novel is a story of young love--Charles was eighteen, Caroline only sixteen.
2. The teacher explains that the novel tells a story of pioneer days and discusses with the students the hardships suffered by the early settlers of the West. Perhaps students can supply interesting background from their own grandparents.
3. The teacher reads aloud perhaps the first five pages.
4. The students then read silently.
5. Meanwhile, the teacher writes on the board or distributes mimeographed questions similar to the following:
   a. How long had Caroline and Charles known each other?
   b. What kind of person was Caroline?
   c. What kind of person was Charles?
   d. Why do you think the story is called LET THE HURRICANE ROAR?
   e. What wedding gifts did Charles' father give them?
   f. What wedding gifts did Caroline's parents give them?
   g. How did Caroline feel at first about leaving her family?
   h. Describe the newlyweds' days together.
   i. What gift did Charles bring Caroline?
   j. How did Caroline feel about Charles' bringing her gifts?
6. The teacher and students discuss the answers to these questions.
7. Assign reading up to the end of Chapter I for the nest literature period.
8. On the assigned day, the teacher may ask students questions on Chapter I orally, or he may prefer to have students write the answers to a few questions.
9. The teacher may wish to have questions on Chapter II mimeographed so that the students may use them as a guide in their reading.
10. The teacher and class may proceed throughout the remaining chapters in a similar way, with variations suggested by the teacher and by the class.
11. It is suggested that a selected list of 15-20 vocabulary words be culled out and taught. Students should copy context sentences in their notebook from the text and the class can work out and drill on definitions together.
12. During the final discussion period, the teacher may wish to discuss the following subjects with the class:
    a. What is the significance of the title?
    b. What is meany by, "We'll weather the blast" in the hymn? Review the incidents of the story in that light.
    c. How does the story show the people's strength of character?
    d. What hardships would you have found most difficult to bear?
13. The teacher may wish to give an objective test, a subjective test, or a combination of both.
14. The teacher may wish to encourage the students to draw pictures of Caroline, Charles, their sod shanty, and other things of interest to them.
15. Some teachers have had students make book jackets in lieu of book reports, with illustrations and "blurbs," the best of which may be exhibited on the bulletin board.

Let the Hurricane Roar Discussion Questions

Part I. Assignment #1, pp. 1-25. Write out complete answers.

1. Describe the difference in character between Charles and Caroline.
2. Why do you think the story is called Let the Hurricane Roar?
3. In pioneer days a son's labor belonged to his father until how long?
4. What wedding gifts did Charles' father give them?
5. What wedding gifts did Caroline's parents give them?
6. How did Caroline feel at first about leaving her family?
7. Describe the newlyweds' days together.
8. What gift did Charles bring Caroline? How did Caroline feel about Charles bringing her gifts?
9. What was Charles' first job?
10. What was their first homestead like? How long would they have to live on it to own it?
11. What was Caroline's reason for not wanting to go East to have her baby?
12. Why did Charles go out of his way to reach Lone Tree, a solitary cottonwood landmark?
13. What had Charles kept a surprise about the homestead?
    What did they name it and why?
14. Describe the sod dugout which was their new home.
15. During the winter what did they burn for fire?
16. From what did Charles make a candle?
17. What did Caroline read aloud to Charles?
18. Briefly describe the birth of Caroline's child.
19. What changes were taking place near their homestead that spring?
20. Describe Charles' and Caroline's new neighbors.

Part II, pp. 47-93
Study Questions

1. Why was the descent of the grasshoppers like a nightmare?
2. Describe briefly how Charles used fire to try to save the wheat.
3. Why did Charles at first think that the settling down of the grasshoppers was a false alarm?
4. How has Charles changed in his treatment of Caroline?
5. List several things that tell us there were very many grasshoppers
6. What did Caroline put in the drink she fixed for Charles?
7. What did Charles use to build smudges in the wheat field?
8. How did Caroline react when Charles finally admitted that every stalk of wheat was gone?
9. What is their main worry?
10. While Charles was finally sleeping, what happened that frightened Caroline?
11. How long did the grasshoppers keep up their crawling?
12. Why could they no longer use the water in the creek? How did they get a water supply?
13. Where does Charles go to try to get a job?
14. Describe the scene Caroline saw when she finally left the dugout.
15. In what way is Caroline different from the kind of person she was before the grasshoppers came?
16. What was left to ear?
17. How do we know Caroline and Mrs. Svenson are good friends again?
18. Why was Charles' return so heartbreaking?
19. Why does it seem almost impossible to stay on the homestead during the coming winter?
20. What makes Caroline decide to stay alone? Is she afraid?
21. What did Charles trade to Loftus for some supplies for the winter?

22. How would you describe the last days before Charles left?
23. How did Caroline spend her time after Charles left?
24. What had happened to the settlers around the dugout?
25. Where had Charles found work and how did Caroline learn about it?
26. What was Mr. Svenson's attitude toward the country?
27. What incident made the Svensons decide to leave their homestead too? Where were they going?
28. In what way would their leaving affect Caroline?
29. We have a high point (climax) in the action of the story here. What is it?
30. What decision does Caroline reach?

Sample Study Questions for Let the Hurricane Roar

Part III

1. How did Caroline prepare the hut as she left for town?
2. What was her state of mind?
3. Why did Mrs. Henderson refuse her a place to stay?
4. How did Caroline make out at Mrs. Decker's?
5. Who was Mrs. Insull? Was was her advice to Caroline?
6. What was the Svenson's reaction to Caroline's decision to stay all winter in the sod hut?
7. Why didn't Caroline want to go to Minnesota with them?
8. How did Caroline get back home after leaving the Svensons?
9. How long did Caroline sleep when she got back?
10. What did Caroline write Charles About?
11. Why was the letter never mailed?

Sample Vocabulary

Part III

1. popilous (p. 100)
2. anguish (p. 101)
3. intimidating (p. 103)
4. voluble (p.. 106)
5. resolution (p. 112)
6. incredible (p. 116)
7. articulate (p. 121)

Sample Study Questions for Let the Hurricane Roar

Part Iv
pp. 125-152

1. How long did the blizzard last?
2. What was the shapeless and black thing that flung questions at her?
3. What was Caroline's feelings when she stepped outside after the storm was over?
4. How did she survive the 7 days' blizzard?
5. What did she discover after the blizzard?
6. What had happened to the cattle?
7. What gave Caroline strength to kill the steer?
8. What kind of a cow did Caroline find?
9. How did she get the heifer to the bard?
10. What did Caroline do with the rest of the herd?
11. What was the Bible verse Caroline said to herself?
12. How did Caroline escape from the wolf?
13. How had Charles found the dugout?
14. How much money does Charles have?
15. What does Charles say when she tells him that the whole country is over-run with wolves?
16. What was shining from the baby's face?

Sample Vocabulary

Part IV

1. illusion (p. 135)
2. exuberance (p. 140)
3. milch cow (p. 141)
4. prelude (p. 152)

CHECK-UP EXAMINATION

Parts I & II - Let the Hurricane Roar

_____ 1. Charles and Caroline were well suited for marriage because they were both laughing and gay people. (true/false)

_____ 2. The story is called Let the Hurricane Roar because (a) The phrase is from a defiant, triumphant hymn, (b) The sod huts gave good security against wind storms, (c) The old sailing chanty reminded the settlers of their own plight, (d) Caroline's grandmother had been fond of the Tennyson poem.

_____ 3. In pioneer days a son's labor belonged to his father until what age: (a) 18, (b) 19, (c) 20, (d) 21.

_____ 4. When Charles and Caroline were married their parents gave them $200.00 and a deed to a quarter section of land. (true/false)

_____ 5. At first Caroline was sad because she was leaving her family forever. (true/false)

_____ 6. Charles' first job was with the railroad. (true/false)

_____ 7. Caroline didn't want to go East to have her baby because (a) she did not want anyone but Charles there when the baby was born, (b) she feared claim jumpers might get their land, (c) it would have meant giving up on their dream of the West, (d) it would have meant going East alone without Charles.

_____ 8. Which of the following was not on their homestead: (a) wild plum trees, (b) a creek, (c) a slough, (d) an abandoned sod barn, (e) a bee hive.

_____ 9. During the winter Charles and Caroline burned prairie peet for warmth. (true/false)

_____ 10. Caroline's baby was born on her twentieth birthday. (true/false)

_____ 11. Mrs. Svenson didn't speak English at all. (true/false)

_____ 12. Charles expected to get $5,000 from the wheat crop that first year. (true/false)

_____ 13. Which of the following didn't Charles buy when he was in town at the Land Office: (a) a new, red mowing machine, (b) lumber, (c) a .30-.30 rifle, (d) window glass, (e) silk, (f) beefsteak and brown sugar.

_____ 14. Most of the wheat crop was lost to the grasshoppers, but smudge fires saved a little bit. (true/false)

_____ 15. Even during the wars of the fight against the grasshoppers, Charles never changed in his treatment of Caroline. (true/false)

_____ 16. The grasshoppers left as mysteriously as they had come. (true/false)

_____ 17. What crop did Caroline salvage from the ruin: (a) seed wheat, (b) carrots, (c) potatoes, (d) wild plums.

_____ 18. Charles couldn't get a job with the railroad because he didn't have a team. (true/false)

_____ 19. Why couldn't Charles hunt for food: (a) didn't have powder and shot, (b) no wild game would remain, (c) he was too weak from lack of food, (d) other hunters would be out and game would be scarce.

_____ 20. Complete: "She would love him just as much if he couldn't take care of her. But she wouldn't love him at all without that ______________; he wouldn't be Charles without it. That was why he had to save it; that was why he fought for it even against her. He must not lose his ___________; it was their most precious possession. (Use the same word in both blanks.)

_____ 21. Why was it good that Loftus attached the team: (a) the sheriff wouldn't serve the paper anyway, (b) Loftus would have to feed them all winter, (c) Charles wouldn't need them in the East, (d) Everyone would now feel sorry for the young lovers.

_____ 22. Charles found a job at: (a) An Eastern railroad, (b) a feed mill, (c) a Pennsylvania farm, (d) a steel mill.

_____ 23. What happened to Mr. Svenson's bees: (a) They swarmed Westward, (b) they were killing their brood, (c) the honey was sour and spoiled, (d) the new brood wouldn't hatch.

____ 24. What was Caroline's thought when Mr. Svenson said, "Ta tam country, she feed nobody......She iss devils, ta country." (a) Charles had quit and gone East, (b) she agreed because of dust and the grasshoppers, (c) it's men that make a country, (d) it was just the August heat affecting him.

____ 25. Where were the Svenson's going: (a) to Iowa, (b) to a brother in Minnesota, (c) back to the East, (d) back to Sweden.

____ 26. Caroline doubted that Mr. Svenson would ever be more than a hired man. (true/false)

____ 27. Why couldn't Charles return: (a) he broke his leg, (b) he hadn't saved enough money yet, (c) he was making too much money to quit, (d) he was held captive by Indians.

____ 28. The letter completely collapsed Caroline. (true/false)

Vocabulary--Define as clearly as possible:

29. sedately

30. festive

31. tranquil

32. tawny

40 points Name______________________

TEST
Let the Hurricane Roar

____ 1. What was the shapeless black thing that flung questions at her: (a) the winter weather, (b) fear, (c) her nightmares, (d) the wind.

____ 2. What seemed to frighten Caroline more than anything during the winter: (a) bandits, (b) lack of neighbors, (c) Charles' possible death, (d) the wolves.

____ 3. In October Indian summer weather, Caroline was visited by Mr. Gray and his wife Ada. (true/false)

____ 4. During the 7-day blizzard, Caroline survived by using what for fuel: (a) twisted slough grass, (b) kerosene, (c) the table and benches, (d) the cradle.

____ 5. What did Caroline do with the herd of cows: (a) shot them for meat, (b) put them in the barn, (c) cleared the ice from their eyes and let them all go, (d) separated a young, unbranded heifer to keep for a milch cow.

X 6. Complete: "The howling of the blizzard did not disturb Caroline; she felt the braggart joy of Samson, hugging in secret his triumph. 'A lion stood in the way; but out of the eater I have taken meat; out of the strong I have taken ____________.'"

____ 7. When Caroline first saw the wolf in her hand she had a: (a) pistol, (b) rifle, (c) pitch fork, (d) shovel.

____ 8. How far had Charles walked: (a) 5 miles, (b) 10 miles, (c) 17 miles, (d) 40 miles.

X 9. How much money does Charles have when he returns? ______________

____ 10. What does Charles say when Caroline tells him that the whole country is overrun with wolves: (a) "Fine, I'll get some good skins", (b) "This country is no place for faint-hearted settlers, (c) "If only I had bullets I could supply us with meat, " (d) "The wolves are too lean to eat."

____ 11. While Caroline waited for the wolves to go away from the threshold, she had to burn the table and benches. (true/false)

____ 12. When Caroline heard someone on the roof of the dugout, she thought it was Charles. (true/false)

____ 13. Charles found out that the Svensons had moved (a) from Caroline's letter, (b) because he had seen the Svensons, (c) from Dan Gray, (d) from the people in the town.

____ 14. One of Caroline's jobs during the fight against the grasshoppers was: (a) to build fires, (b) to help pull up wheat, (c) to carry water to the young tree seedlings, (d) to dig a well in the slough.

X 15. The creek was called ________________________.

____ 16. After the wheat was destroyed by the grasshoppers, Charles first, (a) sold the lumber again, (b) tried to get a job on the railroad again, (c) didn't worry about what they were going to live on, (d) found his horses had died from lack of water.

____ 17. Charles was unable to come back to the homestead before winter because he: (a) didn't earn enough money, (b) couldn't find a ride, (c) broke his leg, (d) didn't want to.

X 18. Let the (18) ______________ roar!
It will the sooner be o'er!

____ 19. We'll (19) ______________ the blast, and land at last
On Canaan's happy shore!

____ 20. The author's style of writing could best be labeled: (a) precise and energetic, (b) slow-moving and descriptive, (c) colorful and exciting, (d) detailed and labored.

____ 21. The novel could perhaps be best described as: (a) somewhat distorted and overly romantic tale, (b) a true account of pioneer hardship and courage, (c) a poorly written but absorbing story, (d) a tribute to the spirit and courage of American pioneers.

Put the following events in the correct order in which they took place in the story.

____ 22.
____ 23.
____ 24.
____ 25.
____ 26.
____ 27.

a. "The descent of the grasshoppers was, mercifully, a nightmare."

b. "The light fell on a load of lumber, and behind the wagon was a new red mowing machine, its steel parts glittering."

c. "I don't see how I could do it for less. There's coal to buy too. You can't expect to be warm all winter for nothing."

d. "The hair stood rough along its back. Fangs showed beneath the curling lip."

e. "Late that summer they reached the western prairie and Charles got a job."

f. "Loftus attached the team!"

____

____ 28. Caroline's letter to Charles was never mailed because: (a) no rider ever came by that could deliver it, (b) she had just written it to ease her own feelings and had never intended to mail it, (c) the winter blizzard struck and made traveling dangerous, (d) it was written in anger and frustration and she tore it up.

____ 29. Caroline doesn't feel that Mr. Svenson is man enough to stick out pioneering. (true/false)

____ 30. The adjective that best describes Caroline is: (a) courageous, (b) strong (c) heroic, (d) weak.

____

VOCABULARY: Define the following words:

31. populous

32. articulate

33. voluable

34. illusion

35. prelude

36. intimidating

37. exuberance

38. blunt

39. sedate

40. infinite

SAMPLE NOVEL UNIT

Grade 11

Reading of a sample novel: *The Light in the Forest* by Conrad Richter.

1. If the class is using the Pathfinder Bantam edition of the novel, the teacher might profitably begin with an oral reading and discussion of the "Acknowledgment" section. In this, Richter points out his avowed purpose not to write an historical novel, but rather to give "an authentic sensation of life in early America." Another purpose of the novel he says is to point out that in "the pride of our American liberties, we're apt to forget that already we've lost a good many to civilization." He continues: "Perhaps if we understood how these first Americans felt toward us even then and toward our white way of life, we might better understand the adverse, if perverted, view of us by some African, European, and Asian people today."

2. Before the class begins any reading, a discussion of "point-of-view" in narration might be in order. Discuss the various points of view available to an author and how a story might change if it were told from a different point of view. Many ingenious *examples* will occur to the teacher to illustrate point of view. Read comic strip examples (Peanuts or Trixie) and refer to other stories read during the year. Be as concrete as possible. In simple terms the teacher will try to get across the idea that the position of the observer determines the shape of reality. Have the students in their notebooks list chapters I-XV As they read, it will be their task to give the name of the character from whose point of view each chapter is told. Have them give a sentence or so of proof. (They are likely to have trouble with chapters IX (Myra Butler), X (Mr. Butler), and XIII (plural point of view of Half Arrow and True Son). After the novel has been completed, a final discussion of the importance of point of view in the telling of a story might be in order. Someone might like to try narrating a classroom incident from the student's point of view first and then again from the teacher's point of view.

3. The teacher should prepare duplicated questions for the students to answer as they go through the novel. These should be simple and factual. After the students have read two or three chapters, the teacher will want to discuss more inferential and general questions, such as the following taken from chapter I:
   a. Discuss the Algonguians and Delawares (Lenni Lenape) Indian tribes. [Teacher might want to read from Jefferson's "Notes on Virginia" about the Indian--an excellent account.]
   b. Why does True Son want to kill Del? What is it to "save face"?
   c. What is the elemental *plot* or *conflict* of the story as now set out clearly?
   d. What is the point of view of chapter I and how do you know?
   ....etc.

4. The teacher will probably prefer to do some of the chapters orally only, without student study questions.

5. It is suggested that a selected list of from 15-20 vocabulary words be taught in conjunction with the unit. [See attached sample list.] There should be *oral* drill on these with definitions worked out together.

6. Some oral reading is feasible. Perhaps assignments for short sections could be given a day ahead so students could practice on their reading. A dialog might be split between two students.

7. Students with art ability should be encouraged to design book jackets for the novel or to draw pictures of the characters.

8. Some student might be encouraged to report on the life and works of Conrad Richter and to detail how he himself once ran away when a boy to join the Indians.

9. Either a subjective or objective test may be given on the novel. A sample of a simple objective test is here included.

10. The movie "The Light in The Forest" should be obtained for showing if possible.

Light in The Forest - Conrad Richter

Vocabulary

Chapter 1
1. Lenni Lenape (p. 1)
2. aversion (p. 2) "At the sight and smells of the white man, strong aversion and loathing came over him."

Chapter 2
3. stint (p. 5) "It was his first stint with the army..."

Chapter 3
4. haltered (p. 11) "...the guard kept hold of him like a haltered beast."

Chapter 4
5. ominous (p. 16) "All the way to the ominous-sounding Fort Pitt..."
6. grave (p. 21)
7. unpassive (p. 21) "Half Arrow stood by, grave and impassive."

Chapter 5
8. desolate (p. 23) "Here the desolate face of the earth had been exposed to dead brown weeds and stubble..."
9. receded (p. 24) "Every hour the forest receded and the lodges of the whites grew more numerous."

Chapter 6
10. sullen (p. 29) "Sullen as a young spider..."

Chapter 7
11. deceive (p. 43) "No, but you tried to deceive us just the same."

Chapter 8
12. odious (p. 48) "...all the odious and joyless life of the white race..."

Chapter 9
13. lithe (p. 59) "...he stood inside the doorway, a lithe, dark-faced figure."

Chapter 10
14. ambushed (p. 68) "...like somebody had ambushed him from behind the trees."

Chapter 11
15. venison (p. 71) "...chewing hunks of dried venison as they went."
16. reproved (p. 72) "His Indian father had sternly reproved him."

Chapter 12
17. primitive (p. 86) "The unknown creek from the west flowed brown and primitive as a naked Lenni Lenape.

Chapter 13
18. covet (p. 93) "...where white landspies might covet their dugout."

Chapter 14
19. fathom. (p. 10) "He is hard to fathom."

Chapter 15
20. volition (p. 117) "...where men of their own volition constrained themselves with heavy clothing like harness..."

Name_______________________________

The Light in The Forest

I. Multiple Choice

_____ 1. Conrad Richter in writing the novel probably had as his purpose:
   a. to give an authentic sensation of life in early America.
   b. to sympathize with the hardships of the whites in the early settlements.
   c. to tell an exciting adventure story.
   d. to recount the history of the French and Indian Wars.

_____ 2. Lenni Lenape refers to:
   a. True Son's Indian name.
   b. True Son's Indian father.
   c. The Indian War hunt.
   d. The Delaware Indians.

_____ 3. When speaking of the point-of-view in a novel, one means:
   a. The attitude of the author towards his material; whether serious, humorous, personal, formal, etc.
   b. Through what person's eyes the story is told.
   c. How clearly the story is told.
   d. Whether the story is climactic (moving to a climax) or slice-of-life (no climax).

_____ 4. What phrase would best describe the figures of speech used by Conrad Richter in the novel.
   a. having to do with forest and wildlife,
   b. based on European literature,
   c. good, but not metaphors or similes,
   d. few used and not of much imagination.

_____ 5. When True Son, Half Arrow, and Little Crane talk together about the stupid white customs, they criticize all but one of the following. Which one don't they mention?
   a. they talk loud though they stand close together,
   b. they heap up treasures like a child,
   c. they make war,
   d. they camp in wet and dirty places.

_____ 6. The name Del is short for:
   a. Del Monte
   b. Delaware
   c. Delbert
   d. Delicious

_____ 7. To the Indians, what was the greatest disgrace,
   a. to steal
   b. to lie
   c. to cheat
   d. to show emotion

_____ 8. When True Son met his white father, he was
   a. indifferent
   b. over-joyed
   c. bitterly disappointed
   d. suprrised.

_____ 9. True Son hated to dress in pants and jacket because:
   a. they made him feel cramped and uncomfortable,
   b. he didn't have clothes that fit him well enough,
   c. he was cold-blooded and clothes made him too warm,
   d. they were symbols of all the lies, thefts, and murders of the white man.

____10. The master language of the Indians, from which came such words as "tomahawk" and "wigwam", is
- a. the Susquehanna
- b. the Shawanose
- c. Cuyloga
- d. Delaware

____11. The first time True Son left the white settlements after his return in the prisoner exchange, he was
- a. attempting to escape,
- b. merely following the track of a bear,
- c. going to visit Corn Blade,
- d. trying to scalp Uncle Wilse.

____12. Just as the boat is about to be tricked into the Indian ambush, True Son shouts to them to go away. The thing that decides True Son on this course of action is:
- a. fear that Cuyloga, Half Arrow, and Little Crame would be hurt
- b. love for the mother image
- c. a desire to return to live with the whites
- d. a boy about Gordie's age dressed in a dary gray dress

____13. The Indians took charcoal from the fire and blacked half of True Son's face. By doing this they meant:
- a. that he was two-faced
- b. that they were divided in council about him
- c. that they were undecided on how to kill him
- d. that he was only half Indian

____14. What does True Son most regret leaving behind in the white settlements?
- a. his white wife
- b. Gordie
- c. Uncle Wilse
- d. his mother

____15. When war is decided on by the Indians True Son's reaction is one of
- a. wishing eagerly to go along
- b. wishing he could gracefully stay behind
- c. fearful for Cuyloga
- d. attempting to prevent the war

____16. In the end True Son:
- a. is taken back by his Indian father
- b. is re-adopted by the tribe
- c. returns to the whites
- d. stands unable to make up his mind

____17. Apparently the thing about the Indian life which so appeals to True Son is:
- a. lack of responsibility
- b. brotherhood of the tribe
- c. close association with nature
- d. delight in warfare.

____18. The greatest benefit occuring to the reader of this novel is probably:
- a. enjoyment of adventure
- b. insight into different cultures
- c. improved reading skill
- d. enjoyment of nature descriptions

____19. When True Son falls sick, the doctor tries to cure him by:
- a. giving him herbs
- b. starving him
- c. plastering him
- d. bleeding him

____20. The phrase, "He felt light as deer hooves," is an example of:
- a. simile
- b. metaphor
- d. hyperbole
- d. vivid description

II. Vocabulary

_____21. aversion: a) deceit, b) threatening, c) dislike, d) joy.

_____22. stint: a) a period of time, b) a long hike, c) a forest battle, d) a gay song.

_____23. ominous: a) threatening evil, b) about to happen, c) pleasant sounding, d) Indian speech.

_____24. grave a) tired, b) peaceful, c) enticing, d) serious.

_____25. impassive: a) deadly, b) with hatred, c) fearless, d) without emotion.

_____26. odious a) foul-smelling, b) sweet-scented, c) dispised, d) heavy.

_____27. lithe: a) light and slender, b) clear and sunny, c) evil and sinister, d) handsome and noble.

_____28. covet: a) release, b) covered, c) desire, d) hidden.

_____29. fathom: a) comprehend, b) measure, c) punishment, d) understanding.

_____30. volition: a) control, b) transfer, c) free will, d) happiness.

Sample Novel Unit

Grade 11

Reading of a Sample Novel: The Old Man and the Sea by Ernest Hemingway

/This is one novel that the teacher might consider reading orally with the students. Its length and poetic quality make this an effective procedure./

- I. Objectives.
  - A. Concepts and Knowledge.
    - 1. To know the difference between a novel that "tells" (discursive) us about an experience and one which "gives" (presentational) us an experience.
    - 2. To explore the Hemingway "code" here.
    - 3. To discuss the theme: "A man can be destroyed but not defeated."
    - 4. To show Hemingway as an anti-intellectual. (It is more important to be or to feel than to think.)
    - 5. To show a book with no metaphysical concealments.
  - B. Attitudes.
    - 1. That a classic work of literature can be read and understood by people of slow reading ability.
    - 2. To appreciate the sustained effect of the author's writing. (Lack of chapter divisions, unity of time, sparse use of dialog, "tags," etc.
  - C. Skills.
    - 1. Reading
      - a. To grasp the supreme characterization of the old man.
      - b. To explore the images of
        - (1) the church
        - (2) the radio
        - (3) fishing itself
      - c. To learn the vocabulary appropriate to a clear reading of the book. /See attached list (Scribner's edition for pagination)/
      - d. To explore elementary elements of Hemingway's style (athletic prose, short sentences, etc.)
      - e. To answer study-type questions. /See Scribner's edition questions, pp. 149-154./
    - 2. Writing. Use the following topics for paragraph-length papers.
      - a. The idea of defeat and hope, pride and humility in The Old Man and the Sea.
      - b. Time and its treatment in the novel.
      - c. Youth and age in the novel.
      - d. Hemingway's knowledge of fishing.
      - e. Hemingway's attitude toward fish and other creatures.
      - f. Hemingway's dialog.
      - g. The sustaining of a point of view in the novel.
      - h. Hemingway's sense of place.
      - i. Economy and emphasis in the writer's style.
      - j. "Wisdom and balance are not necessarily the result of education."
    - 3. Listening.
      Skill in getting main ideas after listening to a panel discussion of The Old Man and the Sea.
    - 4. Speaking.
      Practice in discussion of somewhat abstract ideas with documentatio from the book.

- II. Materials.
  - A. The Old Man and the Sea, Ernest Hemingway. (New York, Chls. Scribner's Sons, 1952) /School edition with study guides./

  B. Supplementary material.
    1. Movie: "Hemingway" (school owned) [30 min.]
    2. Tape: Panel Discussion of *The Old Man and the Sea*.
    3. Clippings, etc.

III. Methods and Procedures.
  A. Introductory methods.
    1. Discuss deep-sea fishing (blue-fin tuna, marlin, etc.)
    2. Give background on Hemingway's life.
    3. Teacher might begin reading the novel with students taking assigned sections to read orally.
  B. Daily procedures.
    1. One feasible way of handling the book is to break it into five twenty-five page or so segments. Do study questions from the test based on these units with one day for discussion of the total book.
    2. It is best, since the novel is presentationa, not to interrupt the reading of it any more than is necessary.
    3. Do oral drill on the vocabulary used in the book.
    4. Read clipping of a high schooler's interview with Hemingway.
    5. See the movie on Hemingway and listen to the tape recording.
    6. The short story, "The Killers" or "The Undefeated" might be used in conjunction with the novel.
    7. Write a short paragraph on some trying physical experience the students have had. Suggest such things as a grueling sport event, a long, hard job, or a period of actual privation.

IV. Evaluation:
  A. See attached objective test sample.
  B. Short paragraph writing assignment.
  C. Class discussion.

Sample Spelling and Vocabulary from

The Old Man and the Sea

1. gaunt (p. 5b)
2. subdue (p. 11m)
3. furled (p. 23b)
4. fathom (p. 28t)
5. dolphin (p. 317)
6. myriad (p. 37b)
7. sustenance (p. 73b)
8. prolongs (p. 74b)
9. fillets (p. 79t)
10. nauseated (p. 79m)
11. calloused (p. 82m)
12. placid (p. 90m)
13. thwart (p. 97t)
14. dispersed (p. 99b)
15. resolution (p. 102t)
16. malignancy (p. 102t)
17. mutilated (p. 103t)
18. scavenger (p. 105b)

Key: t-top
m-middle
b-bottom

Sample Test on The Old Man and the Sea

I.* Objective items

_____ 1. The old man had gone for long without taking a fish?
   a. 84 days
   b. 102 days
   c. 200 days
   d. 365 days
_____ 2. Evil in the story is represented by:
   a. marlin
   b. dolphin
   c. tuna
   d. sharks
_____ 3. The old man's memory of the Negro from Cienfeugos has to do with:
   a. the sea lions
   b. baseball
   c. arm wrestling
   d. bull fighting
_____ 4. Which of the following is the best statement of the theme of the novel?
   a. man is doomed to defeat
   b. the ignorant deserve disappointment
   c. man can be destroyed but not defeated
   d. if man is destroyed his is also defeated
_____ 5. Another theme of the book might be
   a. kinship of the hunter and hunted
   b. glory of sea fishing
   c. pity of old age
   d. beauty of the sea
_____ 6. Which of the following is not important in the old man's life?
   a. baseball
   b. the church
   c. bullfighting
   d. fishing
_____ 7. What baseball player is the hero of the old man?
   a. Harman Killebrew
   b. Stan Musief
   c. Ted Williams
   d. Joe DeMaggio
_____ 8. The sharks represent evil because they
   a. have teeth
   b. are dark colored
   c. are afraid to fight
   d. are scavengers
_____ 9. Hemingway admired the athletic contest because
   a. he hated to "think"
   b. a man defines himself by action
   c. it had referees
   d. a mystery of the deep
_____10. The old man looked back upon the marlin as:
   a. food for a winter
   b. a clever opponent
   c. his brother
   d. a mystery of the deep
_____11. The dialogue of the story which is supposedly taking place in Spanish produces what effect in "translation"?
   a. an elegant and lyrical effect
   b. a dull, labored effect
   c. a "sportscaster" effect
   d. an over-elaborate statement

_____12. Which of the following books is not by Hemingway?
   a. For Whom the Bells Toll
   b. The Great Gatsby
   c. A Farewell to Arms
   d. The Old Man and the Sea

_____13. The old man apparently has spent much of his time in Cuba and has not traveled abroad. (true/false)

_____14. Like all Hemingway "code" heroes the old man has a flaw. What is it?
   a. going out too far
   b. his hands
   c. skin cancer
   d. weak eyes

_____15. The old man always thought of the sea as "el mar," something that could be treacherous. (true/false)

_____16. The old man's phrase "aqua mala" refers to
   a. Mako shark
   b. sea bass
   c. blue-fin tuna
   d. Portuguese man-of-war

II. Vocabulary.

_____17. GAUNT: a) thin and haggard, b) fierce and tough, c) worn out, d) ten thousand.

_____18. MYRID: a) a few, b) too many to count, c) four score, d) ten thousand.

_____19. PLACID: a) weak, b) smooth, c) fast, d) clever.

_____20. THWART: a) foot seat, b) help or aid, c) fishing pole, d) anchor rope.

_____21. SCAVENGER: a) a fish that eats filth, b) a cowardly-type fish, c) a tarpon or marlin fisherman, d) a successful fishing trip.

_____22. FATHOM: a) 6 feet, b) 10 feet, c) 12 feet, d) 14 feet

_____23. FURLED: a) rooled up, b) thrown out, c) ready for action, d) tossed in the wind.

_____24. CALLOUSED: a) defeated, b) destroyed, c) hardened, d) bitter.

Suggested Novel Reading List for Classroom Study

Grade 12

Aldrich, Bess. . . . .*A Lantern in Her Hand*

Coleman, *et al*.. . . . .*Treasure Under the Sea*

Friedman, Nancy and Benedict. .*Mrs. Mike*

Greene, Graham . . . .*This Gun For Hire*

Hershey, John. . . . .*A Single Pebble*

Westheimer, David. . . . . . .*Von Ryan's Express*

Williams, Eric . . . .*The Wooden Horse* [See Sample Unit]

Sample Novel Unit - 12th grade - The Wooden Horse

1. This novel might fit into a unit on war literature very well. Other war escape novels (The Great Tunnel Escape) could be discussed in panels and war poetry might be included. [See poetry suggestions]
2. Vocabulary study should include such words and terms as:
   - a. kriegie
   - b. the cooler
   - c. piece of cake (used as slang)
   - d. moling
   - e. klim etc.
3. Students could be made responsible for summarizing before the class specific chapters. (Possibly two or three students per chapter. The study questions, if answered, would give a satisfactory summary guide for the students.)
4. Sections of the book could be dramatized and students encouraged to ad lib some of the scenes.
5. Special projects, such as a model vaulting horse, might be constructed. (cf. the diagrams on p. 43 and p. 47)
6. Read "Molly Morgan" in Modern Literature and compare the techniques of dramatic irony with the final chapter of The Wooden Horse. Students might write a comparison of the two.
7. STUDY QUESTIONS FOR THE WOODEN HORSE (abbreviated)

   Phase I

   Chapter I:
   1. Give the most important characteristics of:
      a) Pete, b) John, c) David, d) Robbie, e) Bennet
   2. Where is the tunnel?
   3. What is a ferret?
   4. Why is Paul in the cooler?

   Chapter II:
   1. How do ferrets opperate?
   2. What was the Trojan Horse?
   3. Where get wood for it?
   4. What does Peter ask Mac? Why won't Mac help him?
   5. What are some of the inventions of "Wings"?

   Chapter III:
   1. What tricky way did the vaulter use to keep the guards unsuspicious?
   2. How did they know the ferrets were still suspicious?
   3. What are some of their difficulties and how do they overcome them?
   4. What is a fall?
   5. How do the prisoners make it seem natural?

   Chapter IV:
   1. What does Pete learn in the hospital?
   2. In what way was Dopey helpful?

   Chapter V:
   1. What is the big problem the tunnel presents now?
   2. How do they decide to solve it?
   3. Who asks to help? Why refuse?
   4. Why was Philip their next choice?
   5. What problem with food comes up and why?
   6. What was the refrigerator they made and why was it needed?

   Chapter VI:
   1. What help do they get from the escape committee?
   2. What are the plans on another tunnel?
   3. What are the jokes they play on the new arrival in hut 10?

   Chapter VII:
   1. What do they do to trick the ferret?
   2. Where are the other places to hide the sand?
   3. How do David and Nig escape?
   4. How does Odell's tunnel come in handy?

Chapter VIII:

1. How does the weather affect them?
2. How do they test whether the tunnel is straight?
3. Why do they have to break out by the end of the month?
4. What are some last minute problems they face?
5. What is the plan for each, once they're outside?
6. How do they solve the problem of all going down at once?

Chapter IX:

1. How do they get by the ferret?
2. How does the escape actually take place?

Phase II

Chapter I:

1. Why pepper the clothes?
2. Who sees that Peter is afraid and will give them away?
3. Why doesn't John let Pete use the nearest exit?
4. What does the work Kloster mean? Why not stay there?
5. Where do they finally sleep?

Chapter II:

1. Why wait so long for coffee?
2. Why not get it from the Red Cross station?
3. What is the mix-up about tickets?
4. Why do they have to change to another section of the train?
5. What do they do to trick police?
6. How are they able to get a meal?
7. What do they finally do to pass time?
8. When the police are checking tickets on the train, who get caught?

Chapter III:

1. Why leave 1st and 2nd hiding place and where do they go to sleep?
2. How do they escape the policeman?
3. Where do they spend the night?

Chapter IV:

1. How do they find the ship that is not expected?
2. Where do they get help from?
3. What is unusual about the registration forms they fill out?
4. What have to do to get near the Swedish ship?
5. What happens so they are nearly caught?
6. How do they get by the sentry?

Chapter V:

1. Where has John been?
2. What do they learn from the Frenchman?
3. What foolish thing do they do while arguing?
4. How are they made to act in the French camp?

Chapter VI

1. What happens at breakfast?
2. What are the French going to do in the restaurant?
3. What do the French bring them?
4. Why not go into the club on 17 Kleine Oder Strasse?
5. What do the wild-eyed Frenchmen want to see before they trust them?
6. How do they call attention to them in the cafe?
7. What fool thing do the French do? How do they get out of it?

Chapter VII:

1. What roundabout method do the French use?
2. What help do they give John?
3. What does John do to prove he is really British?

Chapter VIII:

1. In the cafe what do the Germans want?
2. How do they give the ones following them the slip?
3. What does René tell them?
4. Who is the man following them?

Chapter IX:

1. Next morning what do the French suggest as help?
2. Where do they hide while the ship is searched? How do they avoid the Germans?

Chapter X:

1. Who is Mr. Olsen? How does he play a part here?
2. Who does the weather play a part?
3. What happens to Mr. Olsen?
4. Where do the Danish get their gas?
5. How does Peter help the Danes?
6. Where is Mr. Olsen?

Chapter XI:

1. Why do they go back to the same ship?
2. How does Lorensen seem to be hindering and not helping them?
3. Why are the Danes so outstanding in the war?
4. What is the original plan for their escape? Why do they have to change?
5. How is the plan changed?
6. How do they trick the sentry at the bridge?

Chapter XIII:

1. What is so ironic about the final chapter?

RAPID READING BOOKS

RAPID READING BOOKS

Alcott	Little men - New England
Alcott	Little women - New England
Allan	Strangers in the Skye. - Youth hostels
Allen	Battle lanterns
Allen	Johny Reb - Civil War
Allen	Red heritage
Allen	White feather
Allen	Western star
Allen	Wilderness way
Altsheler	Young trailors
Andrews	Quest of the desert - Archaeology - Gobi Desert
Andrews	Quest of the snow leopard
Annixter	Swiftwater - Outdoor story
Annixter	Windigo - Trapping in Canada
Archibald	Catcher's choice
Archibald	Crazy Legs McBain
Archibald	Falcons to the flight
Archibald	First base hustler
Archibald	Full count - Baseball
Archibald	Hold that line - Football
Armer	Waterless mountain
Armstrong	Cold hazard
Arnold	White Falcon - Chippewa Indians - fur trade
Atwater	Avalanche patrol - Skis - Mystery
Bagnold	National Velvet - a girl and her horse
Barber	Trembling years
Barry	A time in the sun
Bates	Cruise of the Breadwinner
Behn	The faraway lurs - Prehistoric man
Beim	Triumph clear - Teen-ager with polio goes to Warm Springs
Bell	Jersey rebel - Revolutionary War
Bell	Ride out the storm - School story
Bell	Watch for a tall white sail - Alaska - Frontier and pioneer life
Benary-Isbert	The ark - Post-war Germany
Benary-Isbert	Rowan Farm - Sequel to The Ark
Benet, S.V.	The devil and Daniel Webster - New England legend
Benjamin, P.	Quick before it melts
Bennett, J.	Jamie
Bennett, J.	Master Skylark - Great Britain-History-Tudors
Benson	Junior miss - Family life
Bentley	The faster they go - motor racing
Bishop	The big loop
Bishop	Rebound - Basketball story
Bjorn	Dear Papa
Bjorn	Papa's daughter
Bjorn	Papa's wife
Branley	Lodestar, rocket ship to Mars
Braun	First men to the moon
Breckenfeld	Hoofbeats on the trail
Breckenfeld	Maggie
Brier	Backboard magic - Basketball
Brennan	Hot rod thunder
Brink	Snow in the river
Burchard	Jed; the story of a Yankee soldier and a Southern boy
Burgwyn	True love for Jenny
Burnett	Secret garden - Mystery about an English castle
Burnford	The incredible journey

Butler	The lion and the otter
Butler	Song of the voyageur - Wisconsin wilderness in the 1830's
Butters	Girl in buckskin - Frontier and pioneer life - Mass.-1703
Carroll	As the earth turns - Maine farm life
Carson	Boys who vanished
Carson	The coach nobody liked
Caudill	Tree of freedom - Frontier and pioneer life-Kentucky
Cavanah	Two loves for Jenny Lind
Cavanna	Almost like sisters
Cavanna	Boy next door
Cavanna	A girl can dream-Aeronautics-School story
Cavanna	Going on sixteen
Cavanna	Lasso your heart - Shy high school girl
Cavanna	Passport to remance - Girl at school in Switzerland
Cavanna	A time for tenderness
Cavanna	A touch of magic
Chute, M.	The innocent wayfaring
Clark, A.	Santiago - Guatemalan Indian boy
Cleary	Fifteen
Cleary	Sister of the bride
Clemens	Adventures of Huckleberry Finn
Clemens	Adventures of Tom Sawyer
Clemens	Prince and the pauper
Coatsworth	Door to the north
Collins	Bush holiday - American boy on Australian ranch
Cox	Five were chosen
Crockett	Pong Choolie, you rascal - 12 yr. old Korean boy
Dahl	Stowaway to America
Daly	Kate Brennan, model - Realistic career information
Daly	Seventeenth summer - Teen-age love affair
Daringer	Pilgrim Kate - Great Britain-History-Stuarts
Davenport	Garibaldi: Father of modern Italy
Davies	Miracle on 34th Street - Christmas story
De Kruif	Microbe hunters
De Leeuw, A.L.	Bright gold - Modern marriage plot
De Leeuw, A.L.	The given heart
De Leeuw, A.L.	Showboat's coming
Du Jardin	A man for Marcy
Du Jardin	Wait for Marcy
Du Jardin	Class ring
Du Jardin	Real thing
Du Jardin	Senior prom
Edmonds	Cadmus Henry - Civil War
Edmonds	Wilderness clearing
Ellsberg	"I have just begun to fight!" - John Paul Jones
Ellsberg	Thirty fathoms deep - Diving - Submarine
Emery	Campus melody - Teen-age stories
Emery	A dream to touch
Emery	First love, true love - H.S. dating
Emery	First orchid for Pat
Emery	Going steady
Emery	Married on Wednesday
Emery	Mountain laurel
Emery	The popular crowd
Emery	Rebound
Emery	Senior year
Emery	Sorority girl
Erdman	Edge of time - Homesteaders in Texas - Love story
Erdman	Fair is the morning
Erdman	Good land

Erdman	Many a voyage
Erdman	My sky is blue
Erdman	Room to grow
Erdman	The short summer
Erdman	Wind blows free
Falkner	Moonfleet
Felsen	Bertie comes through
Felsen	Boy gets car
Felsen	Crash club
Felsen	Hot rod
Felsen	Street rod
Felsen	Two on the town
Fenner	Crack of the bat
Ferber	Cimarron - Growth of a Western town
Fernald	Jonathan's doorstep
Forbes	Jonny Tremain
Field, R.	All this and heaven too
Field	And now tomorrow
Friendlich	Baron of the bull pen
Frick	The comeback guy
Frick	Five against the odds
Friermood	Hoosier heritage
Gaer	How the great religions began
Gallico	Mrs. 'Arris goes to Paris
Gallico	Scruffy
Gallico	The snow goose
Gallico	Thomasina, the cat who thought she was God
Gallico	Too many ghosts
Gault, W.C.	The checkered flag
Gault, W.C.	Dim thunder
Gault, W.C.	Dirt track summer
Gault, W.C.	Drag strip
Gault, W.C.	Mr. Quarterback
Gault, W.C.	Road race rookie
Gault, W.C.	Speedway challenge
Gault, W.C.	Thunder road - auto racing
Gendron	Powder and hides - Frontier and pioneer life
Gilbert	The unchosen
Gilman	Baseball bonus kid
Gilman	Football fury
Gipson	Old Yeller - Boy and dog in Texas hill country
Gipson	Savage Sam
Gordon	Star-Raker
Gorsline	Farm boy
Gray	Adam of the road - Great Britain - History-Middle Ages (Newbery Medal)
Gray	Fair adventure
Gray	Jane Hope
Gray	Sandy
Grey	Rolling wheels
Guareschi	Don Camillo and his flock - Humorous
Gunther	Alexander the Great
Hahn	Francie
Haig-Brown	Mounted police patrol - Royal Canadian Mounties
Hall	Green as spring - Teen age
Hall-Quest	Wyatt Earp
Hamre	Edge of disaster
Hamre	Leap into danger
Harkins	Argentine road race
Harkins	Breakway back
Harkins	Center ice

Harkins	Day of the drag race
Harkins	Fight like a falcon
Harkins	Lightning on ice
Harkins	Punt formation
Harkins	Road race
Harkins	Young skin diver - Surfboard rider-Breathless interest
Harnett	Caxton's challenge
Harnett	Stares of fortune
Harris	The southpaw
Havinghurst	Climb a lofty ladder
Heinlein	Citizen of the Galaxy
Heinlein	Glory road
Heinlein	Starship troopers
Heinlein	Tunnel in the sky
Hersey	A bell for Adano - W.W.II - Italy
Heuman	Backcourt man
Heuman	City High five
Hill	Look for the stars
Hilton	Good-bye, Mr. Chips
Holbrook	Davy Crockett
Hough, R.	Fast circuit
Hough, R.	Speed six! - Auto racing
Howard	North wind blows free - Underground Railroad
Hutto	Breakaway back
Jackson	Rose Bown All-American
Jackson	Stock car racer
Jacobs	Chance to belong
Jones	Where eagles fly - Mountain climbing
Judson	City Neighbors - Hull House, Chicago
Judson	Green ginger jar - Chinese in the U.S.
Judson	Mr. Justice Holmes
Kantor	Voice of Bugle Ann - dog story
Kimbrough	Innocents from Indiana
Kipling	Captains courageous - Sea story
Kjelgaard	Big Red - Dog story
Kjelgaard	Black fawn
Kjelgaard	Desert dog
Kjelgaard	Double challenge
Kjelgaard	Hidden trail
Kjelgaard	The land is bright
Kjelgaard	Lost Wagon
Kjelgaard	Rebel siege
Kjelgaard	Stormy
Kjelgaard	Wildlife cameraman - Photography of animals
Knight	Dog story
Lane	Let the hurricane roar
Latham	This dear bought land - John Smith and Jamestown, Va.
Lawrence, M.	Good morning, my heart
L'Engle, M.	And both were young
L'Engle, M.	A wrinkle in time
Lin, Yu-T'ang	Chinatown family
London	Alaska dog story
London	Call of the wild
London	The star rover
London	White Fang - Alaska dog story
Lovelace, MH	Emily of Deep Valley
Low	Hold fast the dream
McGraw	Mara, daughter of the Nile
McLean, K.	Mama's bank account
Malkus	Young Inca prince

Malvern	Stephanie
Malvern	Tamar
Marshall	Julie's heritage - Negro
Masters	Bristle Face
Maule	Championship quarterback
Meader	Clear for action
Meader	Guns for the Saratoga
Meader	Sparkplug of the Hornets - Basketball
Meader	Whaler 'round the Horn - Sea story
Means	Alicia
Means	Great day in the morning - Negro story
Means	Knock at the door, Emmy - Migrant labor
Means	Moved-outers
Means	Shuttered windows
Means	Tolliver
Menotti	Amahl and the night visitors - Christmas story
Montgomery, L	Anne of Green Gables - Life with foster parents
Montgomery, R	Jets away!
Moore	Jeb Ellis of Candlemas Bay
Mowat	The black joke
Mowat	Lost in the barrens - Canada
Mullins	Swimmer - College story
Munroe	Flamingo feather - Seminole Indians
Nathan	Portrait of Jennie
Nathan	They went on together
Norton, A.	Sword in sheath
Norton, R.	The color of evening
Neville, E.	It's like this, Cat
Nourse	Raiders from the rings
Nourse	Scavengers in space
O'Brien	Silver Chief, dog of the North
O'Dell	Island of the Blue Dolphins
Ogan	Backyard winner
Ogilvie	Blueberry summer - Lively romance for girls
Ollivant	Bob, son of Battle
Olson, G.	The ballhawks
Olson, G.	The red, red roadster
Olson, G.	The roaring road
O'Malley	Happy landings for Ann
Pettigrew	Three is a family
Powers	Hannibal's elephants
Provines	Bright heritage
Rawlings	The yearling - very good
Reeder	West Point story - Military Academy
Rendina	Lolly Touchberry - School story
Rhodes	Johnny Shiloh
Rich	Start of the trail - Young Maine guide
Richter	Light in the forest
Richter	A simple, honorable man
Robertson	Pinto deer - Capturing a deer
Robertson	Three stuffed owls - Mystery story
Robinson	Strong winds - Older sister helps in a financial crisis
Sandoz	Horsecatcher
Santee	Rusty, a cowboy of the Old West
Sawyer	Year of Jubilo
Schaefer	Company of cowards - Civil War
Schaefer	Shane - Frontier and pioneer life
Scholz	Dugout tycoon
Scholz	Gridiron challenge
Scholz	Man in a cage - Baseball

Schoor	Leo Durocher story
Schoor	Pee Wee Reese story
Scoggin	Chucklebait - Humorous short stories
Seredy	Singing tree - Farm life in Hungary
Seredy	White stag - Hungarian legend
Shippen	Leif Eriksson, first voyager to America
Speare	The bronze bow
Speare	Calico captive
Speare	Witch of Blackbird Pond
Stanford	The red car
Sperry	Storm canvas
Stapp	Escape of skis
Stockton	Casting away of Mrs. Lecks and Mrs. Aleshine - Humorous
Stolz	A love or a season
Stolz	Because of Madeline
Stolz	Organdy cupcakes
Stolz	Pray love, remember
Stolz	Ready or not
Stolz	Second nature
Stolz	Some merry-go-round music
Stolz	To tell your love
Stolz	Wait for me, Michael
Stolz	Who wants music on Monday?
Street	Captain Little Axe
Street	Good-bye, my Lady - Dog story
Street	Oh, promised land
Stuart, J.	Hie to the hunters
Sture-Vasa	Green grass of Wyoming
Sture-Vasa	My friend Flicka - Horse story
Summers	Girl trouble
Summers	Off the beam - Teen agers and gangs
Summers	Heartbreak hot rod
Summers	Tougher than you think
Summers	Wonderful time
Sutcliff	Eagle of the ninth - England-History-to 1066
Sutcliff	Outcast
Sutcliff	Shield rind
Sutcliff	The silver branch
Swift	Chocolate soda
Tarkington	Penrod
Tarkington	Seventeen
Terhune	Lad; a dog
Thompson	Steadfast heart
Trease	Message to Hadrian - ancient Rome-Adventure
Tunis	All American - Football
Tunis	Silence over Dunkerque
Tunis	Go, team, go!
Turnbull	Bishop's mantle
Turnbull	Day must dawn - Revolutionary War
Ullman	Banner in the sky - Switzerland
Ullman	White tower
Varble	Pepys' boy
Walker	Geordie - Light love story
Watkins	Venture West
Waugh	Simon Bolivar - Of interest to boys
Weber	A bright star falls
Weber	More the merrier
Weber	My true love waits
Weber	Make a wish for me

Weber	Meet the Malones
Weber	Pick a new dream
Weber	Tarry awhile
West	The friendly persuasion
Whitney	The fire and the gold
Whitney	A long time coming - Migrant labor
Whitney	Linda's homecoming
Whitney	Step to the music
Wibberley	Beware of the mouse
Wibberley	Black tiger - Hot rods
Wibberley	John Treegates musket
Wibberley	The king's beard
Wibberley	Lost harpooner
Wibberley	Mexican road race
Wibberley	The mouse on the moon
Wibberley	The mouse that roared
Wibberley	Peter Treegate's war
Wiggon	Rebecca of Sunnybrook Farm
Wilder	These happy golden years - Frontier life
Wood	Walter Reed, doctor in uniform
Worth	They loved to laugh - Quaker family life
Wyss	Swiss family Robinson - Shipwrecks
Yates	The Indianapolis 500
Yates	Nearby
Young	Boy on defense - Hockey
Young	Scrub on skates - Hockey

BIOGRAPHY (COLLECTIVE) 920

Armbruster	Presidents of the United States
Boynick	Champions by setback
Boynick	Pioneers in petticoats
Coffman	Famous explorers for young people
Feeny	In their honor
Freedman	Teenagers who made history
Heiderstadt	Frontier leaders and pioneers
Hughes	Famous Negro heroes and of America
Jacobs	Famous American women athletes
Ross	Heroines of the early West
Vance	The lamplighters; women in the hall of fame
Whitmarsh	Famous American athletes of today

BIOGRAPHY (COLLECTIVE) 921

921-A	Epstein, B.	Pioneer oceanographer: Alexander Agassiz
921-A	Peare, C.O.	Scientist of two worlds: Louis Agassiz
921-A	Nolan, J.C.	Benedict Arnold, traitor to his country.
921-B	Risenberg, F.	Balboa: swordsman and conquistador.
921-B	Boylston, H.	Clara Barton: founder of the Red Cross
921-B	Stevenson, O.J.	Talking wire. (Alexander Graham Bell)
921-B	Brown, J.M.	Daniel Boone: opening of the wilderness.
921-C	Gunther, J.	Julius Caesar
921-C	Caracciola, R.	A racing car driver's world.
921-C	Bocco, G.	Adventurous life of Winston Churchill.
921-C	McNeer, N.Y.	America's Mark Twain. (Clemens)
921-C	Hornblow, L.	Cleopatra of Egypt.
921-C	Schoor, G.	Story of Ty Cobb, baseball's greatest player
921-C	Cousy, R.	Basketball is my life.
921-D	Smith, F.S.	George Dewey, Admiral of the Navy.
921-G	Levinger, E.	Galileo: first observer of marvelous things.
921-H	Epstein, H.	Great Houdini: magician extraordinary.
921-H	Daniels, T.J.	Stonewall Jackson.
921-J	James, Will	Lone cowboy; my life story.
921-K	Keller, G.	Here, Keller, train this.
921-M	Pond, S.G.	Ferdinand Magellan, master mariner.
921-M	Shapiro, M.	Mickey Mantle, Yankee slugger.
921-M	Coe, D.	Marconi, pioneer of radio.
921-M	Holbrook, S.H.	Swamp Fox of the Revolution. (Marion)
921-M	Maris, R.	Roger Maris at bat.
921-M	Musial, S.	Stan Musial: "the Man's" own story.
921-N	Whipple, A.	Hero of Trafalgar; the story of Lord Nelson.
921-P	Walsh, R.J.	Adventures and discoveries of Marco Polo.
921-U	Greene, L.	The Johnny Unitas story.

SPECIAL COLLECTION

Anderson, A.M.	Fur trappers of the Old West
Beals, F.L.	Chief Black Hawk
Beals, F.L.	Buffalo Bill
Beals, F.L.	Davy Crockett
Beals, F.L.	Kit Carson
Beals, F.L.	The rush for gold.
Blackmore, R.D.	Lorna Doone (Adapted by Holmes)
Brown, V.	John Paul Jones
Dickens, C.	Oliver Twist (Adapted by Holmes)
Garst, D.S.	Cowboys and cattle trails
Hammontree, M.	Will and Charles Mayo: Doctor's boys
Long, L.	David Farragut: boy midshipman
McGuire, E.	Daniel Boone
Meader, S.W.	T-Model Tommy
Melville, H.	Moby Dick (Adapted by Brown)
Parks, A.	Davy Crockett: young rifleman.
Stevenson, A.	Andy Jackson: boy soldier
Stevenson, A.	Buffalo Bill: boy of the plains
Stevenson, A.	Abe Lincoln: frontier boy
Stevenson, A.	Kit Carson: boy trapper
Van Riper, G.	Babe Ruth
Van Riper, G.	Jim Thorpe: Indian athlete
Van Riper, G.	Will Rogers: young cowboy
Wilson, E.	Ernie Pyle: boy from back home
Winders, G.	James Bowie: boy with a hunting knife
Winders, G.	James Fenimore Cooper: Leatherstocking boy

ADDITIONAL READING BOOKS

Fiction

CALL NO.	AUTHOR	TITLE
	Bronte	Jane Eyre (Adapted by Bunce)
	Clemens	Tom Sawyer (Adapted by Berglund)
	Cooper	Last of the Mohicans (Adapted by Brown)
	Cooper	Last of the Mohicans (Adapted by Noyes)
	Dickens	Tale of two cities (Adapted by Holmes)
	Dickens	Tale of two cities (Adapted by Toomey)
	Melville	Moby Dick (Adapted by Hohn)
	Pyle	Men of iron (Adapted by Kottmeyer)
	Scott	Ivanhoe (Adapted by Gainsburg)
	Scott	Ivanhoe (Adapted by Kottmeyer)
	Scott	Ivanhoe (Adapted by Timm)
	Scott	Ivanhoe (Adapted by Waldo)
	Wallace	Ben Hur (Adapted by Kottmeyer)

Short Stories

S C	Compton, ed.	Open road
S C	Doyle	Cases of Sherlock Holmes
S C	Miller, ed.	New Horizons
S C	Mullen, ed.	Playing the game
S C	Poe	Gold Bug and other stories (Adapted by Kottmeyer)
S C	Poe	Short stories (Adapted by Bunce)
S C	Williams, ed.	The mystery and the detective
S C	Williams, ed.	New narratives

Collective Biography

920	Persing	Champions

IV. Evaluations:

A. The importance of early tests cannot be over-emphasized. The teacher MUST CHECK THE TEST SCORES AVAILABLE. Records must be supplemented by the teacher's careful observation and analysis of each student. However, tests won't separate the "won'ts" from the "can'ts" and the *culturally deprived* from *culturally enriched* slow learner. Moreover, we no longer have the *easy faith* we once had on test scores, so any interpretation must be hesitant.

B. Use charts and graphs to pictorially show the student his progress in skill builders, such as *The Reader's Digest Skill Builders* or the *Reading for Meaning* series.

C. Discussions of reading materials.

D. Objective and Subjective Tests on reading material.

POETRY WITH THE SLOW LEARNER

POETRY AND THE SLOW LEARNER

And what of you, poor John,
Who cannot see my beauty-rated verse, and never will?
Do you, unhappy-happy-ignorance,
Concede your place to those who love my love
Because they, more than you, deserve of it;
Or do you growl in some deep cavernous retreat that you,
Who are no less in that dark spot, can meet
With gods and angels on its highest peak
To speak in under-grimaces divine
And match poetic voices line for line? *

Although poetry is the literary form most likely to be omitted from a curriculum designed for slow and reluctant readers, poetry should be given a *vital* if *limited* place in all units. Teachers who have made careful selections of poetry report that "it is enjoyed and understood by a wider range of readers than other literary forms."** Thus, poetry should be used sparingly in conjunction with other prose materials *whenever a theme suggests a particular poem or poems*. An example of such functional use might be suggested by a theme on war. The prose selections below could be enriched by the judicious use of the sample poems on the right.

Prose	Poetry
Von Ryan's Express (Westheimer)	"Base Details" (Sassoon)
The Wooden Horse (Williams)	"Glory of Women" (Sassoon)
Stalag 17 (Bevan and Trzcinski)	"Buttons" (Sandburg)
Men at War (Hemingway)	"War Is Kind" (Crane)
"The War Prayer" (Mark Twain)	"A Slant of Sun" (Crane)

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* George Curtin, "To a Slow Learner," *The English Journal*, April 1965, p. 288.
** Marjorie B. Smiley, "Gateway English...," *The English Journal*, April 1965, p. 273.

The type of poetry used should be chosen for its quality of emotion, striking diction, and good strong rhythm and rhyme. Modern ironical poetry is only suitable if it contains gross irony. Traditional ballads and contemporary broadsides are successful, especially when taught through the use of recordings by popular balladists. They can enliven the English classroom and make the teaching of simple poetic elements part of the fun. (Incidentally, the use of ballads in contemporary social movements makes an interesting sidelight.)

The approach to poetry with the slow learner should be oral. If the teacher reads well, he may prefer to present the poems, although usually a professional recording will be more successful. Choral reading is especially efficacious. (See Choral-reading Unit, p.125). The students can be encouraged to do oral memorization. One teacher has had great success in orally repeating (several times) 4 line segments, spaced over several days. When memorized, the poem, accompanied by background music, may be delivered by individual members of the class. Slow-learning students sometimes have surprisingly good memories.

Another interesting approach is to contrast similar prose and poetry statements. This lets the student dramatically see the difference between literal and non-literal language. The teacher might enjoy composing journalistic accounts of poems for comparative purposes. (See page 145 in the Standard Curriculum Guide of St. Louis Park.)

One final reminder: try to select poems with which the student can identify. Much traditionally fine poetry is singularly inappropriate for our slow learners. In "Mr. Flood's Party" students will be quick to sympathize with the lonely old drunk. "Cliff Klingenhagen" can evoke discussion on the ingredients of personal happiness. Sandburg's "Chicago" is likely to speak more to the disadvantaged student than Frost's "Hyla Brook." Kipling's "Gunga Din" or "Boots" will appeal more than Reed's "Naming of Parts."

DULCE ET DECORUM EST

1 Bent double, like old beggars under sacks,
2 Knock-kneed, coughing like hags, we cursed through sludge,
3 Till on the haunting flares we turned our backs
4 And towards our distant rest began to trudge.
5 Men marched asleep. Many had lost their boots
6 But limped on, blood-shod. All went lame; all blind;
7 Drunk with fatigue; deaf even to the hoots
8 Of tired, outstripped Five-Nines that dropped behind.

9 Gas! Gas! Quick, boys!--An ecstasy of fumbling,
10 Fitting the clumsy helmets just in time;
11 But someone still was yelling out and stumbling
12 And flound'ring like a man in fire or lime...
13 Dim, through the misty panes and thick green light,
14 As under a green sea, I saw him drowning.

15 In all my dreams, before my helpless sight,
16 He plunges at me, guttering, choking, drowning.

17 If in some smothering dreams you too could pace
18 Behind the wagon that we flung him in,
19 And watch the white eyes writhing in his face,
20 His hanging face, like a devel's sick of sin;
21 If you could hear, at every jolt, the blood
22 Come gargling from the froth-corrupted lungs,
23 Obscene as cancer, bitter as the cud
24 Of vile, incurable sores on innocent tongues,--
25 My friend, you would not tell with such high zest
26 To children ardent for some desperate glory,
27 The old Lie: Dulce et decorum ets
28 Pro patria mori.

--Wilfred Owen

1. Translate: Dulce et decorum est pro patria mori. (How sweet it is to die for one's country.)
2. Define the following terms:
   - blood-shod
   - ecstasy
   - froth-corrupted lungs
   - obscene cancer
3. In connection with "haunting flares" discuss the very lights and how they were used in W.W.I (flare pistols for lighting)
4. Explain or ask about trench warfare and no-man's land of W.W.I.
5. Ask for an explanation of "floundering like a man in fire or lime..."
6. What are the "misty panes" and where does the "thick green light" come from?
8. In the student's own words have them write out the "If...then" proposition of lines 17-28.
9. This poem, because of its intrinsic interest and vivid language, is successful with the slow learner. Owen's "Disabled" is very effective with a group of males.

BASE DETAILS

If I were fierce, and bold, and short of breath,
I'd live with scarlet majors at the Base,
And speed glum heroes up the line to death.
You'd see me with my puffy petulant face,
Guzzling and gulping in the best hotel,
Reading the Roll of Honour. "Poor young chaps,"

I'd say -- "I used to know his father well;
Yes, we've lost heavily in the last scrap."
And when the war is safely done and youth stone dead,
I'd toddle safely home and die -- in bed.

Sassoon

GLORY OF WOMEN

1. You love us when we're heroes, home on leave,
2. Or wounded in a mentionable place.
3. You worship decorations; you believe
4. That chivalry redeems the war's disgrace.
5. You make us shells. You listen with delight,
6. By tales of dirt and danger fondly thrilled.
7. You crown our distant ardours while we fight,
8. And mourn our laurelled memories when we're killed.

9. You can't believe that British troops "retire"
10. When hell's last horror breaks them, and they run,
11. Trampling the terrible corpses -- blind with blood.
12. O German mother dreaming by the fire,
13. While you are knitting socks to send your son
14. His face is trodden deeper in the mud.

Sassoon

SAMPLE STUDY QUESTIONS

Glory of Women

lines one and two:
1. Who is the "you" and the "us" in line one? How do you know?

2. These lines give two conditions under which women "love" the men. What are they?

3. What does "mentionable" mean? Why does the would have to be in a mentionable place?

4. What effect does a uniform have on a woman? Is this really true or only a myth?

lines three-five, to shells
1. This poem is based on things women do. Pick out as many "you" plus what the women do as you can find and underline (you love, etc.).

2. What are the three that appear in this section?

3. Why is the word worship used? When do we usually use this word. How does it make the idea the poet is trying to express even stronger? What does the word "literal" mean? Does he mean this word literally?

4. Define chivalry. What time period does the word belong in?

5. What word does the poet use to describe the war? If this is the way the war really is (disgrace) what relationship does the word chivalry have to this disgrace?

6. Do they believe because they want to perhaps?

7. What do women do to "help" the soldiers? (Define irony or sarcasm). How could the making of shells possibly be taken as sarcasm or irony? What would the soldiers rather have the women doing?

lines five and six
1. What are the women doing here?

2. What kind of stories do the women enjoy?

3. What effect do the stories have on them?

4. The word "tale" is used instead of story. What do you usually think of when you hear the word tale? What might the poet be trying to imply about women's ideas of war when he uses the word tale?

lines seven and eight
1. Two groups are doing different things at the same time in these lines. Think of the war in terms of a race. Since the "you" is the women always, if war were a race, what are the women doing in terms of the soldier's efforts?

2. When the soldiers are killed, what do the women at home do? When they think of the dead men, what kind of memories do they have about their deeds? Look back at the first line; how do women like to think of the soldiers?

lines nine-eleven

1. There is a break in the stanza of the poem and there is also a break in the idea. The sections begin with a "you" and then a negative, something the women can't. The word believe was used before in terms of something they could believe, or did believe. What was it. Because they know nothing of war and think of their men as "heroes" they now can't believe that the British troops retire. What word is usually used in war instead of "retire"? Why is the word put in quotation marks?

2. At what point of the battle do the troops retire? Is it an orderly retirement? Are we supposed to think these are poor soldiers, cowards, running from duty? Give reasons.

lines twelve-fourteen

1. What side is the you on in 1, 9? What women is he talking about in 1, 12?

2. What is this German mother doing?

3. What is true of her son at that very moment?

The poem as a whole

1. 1 9-14 talk about women on sides that are fighting each other. Are you to think of these women as enemies? Do they show any sign of hatred toward each other?

2. Look at the title. Which side is he talking about, German or English?

3. What then is he saying about women and war?

4. How is it like the poem "Base Details"?

BUTTONS

1. I have been watching the war map slammed up for advertising
   in front of the newspaper office.
2. Buttons -- red and yellow buttons -- blue and black buttons --
   are shoved back and forth across the map.

3. A laughing young man, sunny with freckles,
4. Climbs a ladder, yells a joke to somebody in the crowd,
5. And then fixes a yellow button one inch west
6. And follows the yellow button with a black button one inch west.

7. (Ten thousand boys twist on their bodies in a red soak along
   a river edge,
8. Gasping of wounds, calling for water, some rattling death
   in their throats.
9. Who would guess what it cost to move two buttons one inch
   on the war map there in front of the newspaper office
   where the freckled-faced young mas is laughing to us?

Sandburg

SAMPLE STUDY QUESTIONS

Buttons

Lines 1-2
1. Where is the speaker?
2. Who is the speaker? (Does it matter that we don't know much more about him? Why?)
3. How is the map a help to the townspeople?
4. What is the real purpose for which the map was put up?
5. Why are the buttons "shoved back and forth across the map"?
6. Why are the buttons different colors?

Lines 3-6
1. The speaker is watching someone. Who is it?'
2. How is the young boy described?
3. What is the young man's function?
4. While the young man is doing his job, what else is he doing?

Lines 7-8
1. Where do these lines take place?
2. Why are these lines in parentheses?
3. What word in the lines before mean the same as in these lines?
4. What is the difference in what is being said about the word?
5. What is the "red soak" he talks about? How do you know? Why is it a good description?

Line 9
1. What does the word "cost" mean? When is the word usually used? Why is it a good word to use here?
2. How can you say both it cost very little and it cost a great deal to move the buttons?

Whole poem.
1. What is Sandburg trying to say about the people at home?
2. Should they act in another way?
3. Can anyone be expected to keep his mind on war all the time?
4. Is Sandburg realistic enough to think this is possible?

From

Europe and Elsewhere

THE WAR PRAYER -- Mark Twain

It was a time of great and exalting excitement. The country was up in arms, the war was on, in every breast burned the holy fire of patriotism; the drums were beating, the bands playing, the toy pistols popping, the bunched firecrackers hissing and spluttering; on every hand and far down the receding and fading spread of roofs and balconies a fluttering wilderness of flags flashed in the sun; daily the young volunteers marched down the wide avenue gay and fine in their new uniforms, the proud fathers and mothers and sisters and sweethearts cheering them with voices choked with happy emotion as they swung by; nightly the packed mass meetings listened, panting, to patriot oratory which stirred the deepest deeps of their hearts and which they interrupted at briefest intervals with cyclones of applause, the tears running down their cheeks the while; in the churches the pastors preached devotion to flag and country and invoked the God of Battles, beseeching His aid in our good cause in outpouring of fervid eloquence which moved every listener. It was indeed a glad and gracious time, and the half-dozen rash spirits that ventured to disapprove of the war and cast a doubt upon its righteousness straightway got such a stern and angry warning that for their personal safety's sake they quickly shrank out of sight and offended no more in that way.

Sunday morning came - next day the battalions would leave for the front; the church was filled; the volunteers were there, their young faces slight with martial dreams - visions of the stern advance, the gathering momentum, the rushing charge, the flashing savers, the flight of the foe, the tumult, the enveloping smoke, the fierce pursuit, the surrender! - then home from the war, bronzed heroes, welcomed, adored, submerged in golden seas of glory! With the volunteers sat their dear ones, proud, happy, and envied by the neighbors and friends who had no sons and brothers to send forth to the field of honor, there to win for the flag or, failing, die the noblest of noble deaths. The service proceeded; a war chapter from the Old Testament was read; the first prayer was said; it was followed by an organ burst that shook the building, and with one impulse the house rose, with glowing eyes and beating hearts, and poured out that tremendous invocation -

"God the all-terrible! Thou who ordainest,
Thunder thy clarion and lightning thy sword!"

Then came the "long" prayer. None could remember the like of it for passionate pleading and moving and beautiful language. The burden of its supplication was that an ever-merciful and benignant Father of us all would watch over our noble young soldiers and aid, comfort, and encourage them in their patriotic work; bless them, shield them in the day of battle and the hour of peril, bear them in His mighty hand, make them strong and confident, invincible in the bloody onset; help them to crush the foe, grant to them and to their flag and country imperishable honor and glory.

An aged stranger entered and moved with slow and noiseless step up the main aisle, his eyes fixed upon the minister, his long body clothed in a robe that reached to his feet, his head bare, his white hair descending in a frothy cataract to his shoulders, his seamy face unnaturally pale, pale even to ghastliness. With all eyes following him and wondering, he made his silent way; without pausing, he ascended to the preacher's side and stood there, waiting. With shut lids the preacher, unconscious of his presence, continued his moving prayer, and at last finished it with the words, uttered in fervent appeal, "Bless our arms, grant us the victory, O Lord our God, Father and Protector of our land and flag!"

The stranger touched his arm, motioned him to step aside - which the startled minister did - and took his place. During some moments he surveyed the spellbound audience with solumn eyes in which burned an uncanny light; then in a deep voice he said:

"I come from the Throne - bearing a message from Almighty God!" The words smote the house with a shock; if the stranger perceived it he gave no attention. "He has heard the prayer of His servant your shepherd and will grant it if such shall be your desire after I, His messanger, shall have explained to you its import - that is to say, its full import. For it is like unto many of the prayers of men, in that it asks for more than he who utters it is aware of - except he pause and think.

"God's servant and yours has prayed his prayer. Has he paused and taken thought? It is one prayer? No, it is two - one uttered, the other not. Both have reached the ear of Him Who heareth all supplications, the spoken and the unspoken. Ponder this - keep it in mind. If you would beseech a blessing upon yourself, beware! lest without intent you invoke a curse upon a neighbor at the same time. If you pray for the blessing of rain upon your crop which needs it, by that act you are possibly praying for a curse upon some neighbor's crop which may not need rain and can be injured by it.

"You have heard your servant's prayer - the uttered part of it. I am commissioned of God to put into words the other part of it - that part which the pastor, and also you in your hearts, fervently prayed silently. And ignorantly and unthinkingly? God grant that it was so! You heard these words: 'Grant us the victory, O Lord our God!' That is sufficient. The whole of the uttered prayer is compact into those pregnant words. Elaborations were not necessary. When you have prayed for victory you have prayed for many unmentioned results which follow victory - must follow it, cannot help but follow it. Upon the listening spirit of God the Father fell also the unspoken part of the prayer. He commandeth me to put it into words. Listen!

"O Lord our Father, our young patriots, idols of our hearts, go forth to battle - be Thou near them! With them, in spirit, we also go forth from the sweet peace of our beloved firesides to smite the foe. O Lord our God, help us to tear their soldiers to bloody shreds with our shells; help us to cover their smiling fields with the pale forms of their patriot dead; help us to drown the thunder of the guns with the shrieks of their wounded, writhing in pain; help us to lay waste their humble homes with a hurricane of fire; help us to wring the hearts of their unoffending widows with unavailing grief; help us to turn them out roofless with their little children to wander unfriended the wastes of their desolated land in rags and hunger and thirst, sports of the sun flames of summer and the icy winds of winter, broken in spirit, worn with travail, imploring Thee for the refuge of the grave and denied it - for our sakes who adore Thee, Lord blast their hopes, blight their lives, protract their bitter pilgrimage, make heavy their steps, water their way with their tears, stain the white snow with the blood of their wounded feet! We ask it, in the spirit of love, of Him who is the Source of Love, and Who is the ever-faithful refuge and friend of all that are sore beset and seek His aid with humble and contrite hearts. Amen.

(After a pause) "Ye have prayed it; if ye still desire it, speak! The messenger of the Most High waits."

It was believed afterward that the man was a lunatic, because there was no sense in what he said.

From the Portable MARK TWAIN
Bernard De Voto

SAMPLE STUDY QUESTIONS

"The War Prayer"

Why are the bands playing, the toy pistols popping, the firecrackers hiss and flags flying?

1. How did people show their enthusiasm over the war? (3 ways)

2. Give 2 ways the people react to the patriotic speeches and sermons? What two groups do the speeches and sermons represent?

3. Define propaganda. Is this propaganda? In what way?

4. In what manner did the people act toward those who opposed the war? What did those in opposition do then and why?

5. Define benignant. Who is benignant? Why doesn't the work fit the one being described?

6. What did the "long prayer" ask for? Underline every reference to our side. (our, us, their, them) How many times does it mention us? Be sure to include those from paragraph 3. Why is the 1st mention of what we want ironic in terms of what he says from then on?

7. Describe in your own words the aged stranger. Is there reason here for the feeling the people have in the last line of this essay?

8. Why didn't the preacher notice the stranger at first?

9. Who does the stranger say he is? Why has he come? Where does he come from?

10. Who does "God's servant and yours" refer to?

11. What are the two kinds of prayer the stranger says there are?

12. From the essay give the stranger's example of the two kinds or parts of prayer.

13. What does the stranger say the people really pray for when they prayed, "Grant us the victory, O Lord our God."? Why does he hope they did it "Ignorantly and unthinkingly"?

14. List 6 unmentionable results of the long prayer that the stranger mentions in his own prayer.

15. Who would be the "sports of the sun flames of summer and the icy winds of winter"? Why does the last sentence of prayer sound so sarcastic?

16. How did the people react to the stranger's message?

17. Did these people act like the women in "Glory of Women"? Explain. Give an example to show that this is true not only of women, but everyone.

18. Find a line in "Glory of Women" that suggests the same thing as "die the noblest of noble deaths".

19. What part of the description of the horrors of war reminds you of some lines in "Buttons"?

20. What is the main idea (the theme) of The War Prayer? Is it the same as the two poems mentioned above? How?

COMPOSITION, USAGE AND MECHANICS

COMPOSITION

Preface

The basic reason for teaching English to the slow learner is to enable him to communicate effectively in speech and writing and thus to give him vocational and social competence. That part of the two-way communication process which begins with the speaker or writer concerns itself especially with articulate socially acceptable forms. When speaking of minimal usage, spelling, or punctuation, we are concerned with the cruciality of the form, in terms of communicative barrier as well as social stigma. Will the speaker be understood and will his level of usage bring severe social penalty. In composition, both oral and written, we are concerned also with the practicality and feasibility of the work. Always we must keep in mind the very limited abilities of the student. Generally our emphasis will be on the oral language. And we should try to keep our drill exercises of a "patterning" nature.

This section has not been broken down to grade levels because the teachers on the committee feel that nothing would be accomplished by an illusory sequence. The same communication material will need to be dealt with at grades 10, 11, and 12. Again, we will work for limited mastery. Also, we have seen fit to put oral and written usage questions together as a unit, rather than deal separately with them in the section on oral work. This section, then, outlines:

I. Usage (written and/or oral)
II. Spelling
III. Punctuation
IV. Capitalization
V. Composition Samples

I. USAGE - (Includes written and oral work)

Most of the work here will deal with elimination in both oral and written work of common violations of good usage. The most effective work in good usage is doubtless that which is based on the pupils' needs. The material given here is suggestive, not exhaustive nor prescriptive. It suggests feasible avenues of approach, both as to types of work which may be done and the types of exercises which may be assigned. No sequence has been deemed empirically valid; the teacher should feel free to reorganize when necessary, to omit inappropriate exercises, and to add exercises of his own devising or selection. (cf. Harry Shefter, *Short Cuts to Effective English*, New York; Pocket Books, 1955)

Although some English teachers continue to believe strongly in the values of formal grammar instruction in improving student writing, research does not substantiate their faith. According to some authorities, there is every reason to doubt the value of labored instruction in grammar for many students.* Slow learners particularly appear to profit little from such instruction. The grammatical areas set out hereafter are, therefore, minimal and crucial.

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* See the *Encyclopedia of Educational Research, Third Edition*, the MacMillan Company, 1960, p. 462

A. Usage Emphasis*

1. The elimination of jargon and over-worked expressions.
2. The correct uses in speech and writing of I, me, he, him, she, her, they, them.
3. The correct use of is, are, was, were, with respect to number and tense.
4. Correct forms for the common irregular verbs, such as:
   - a. saw
   - b. do
   - c. come
   - d. choose
   - e. brought
   - f. bought
   - g. go
   - h. give
   - i. swim
   - j. swing
   - k. freeze
   - l. ride

   There are probably another dozen or so of the strong irregulars that the teacher might wish to drill on. (The distinctions between lie/lay, sit/set, and rise/raise will probably be beyond them, especially since "errors" of these six verbs are frequent among the typical population. At any rate, they are not so socially crucial.)
5. Elimination of the double negative: we don't have no apples, etc.
6. Elimination of analogical forms: ain't, hisn, hern, ourn, theirselves, etc.
7. Correct use of possessive pronouns: my, mine, his, hers, theirs, ours.
8. Mastery of the distinction between its, possessive pronouns, it's, it is.
9. Placement of have or its phonetic reduction of V before I and a past participle.
10. Elimination of them as a demonstrative pronoun.
11. Elimination of this here and that there.
12. Mastery of use of a and an as articles. (Also, the pronunciation of thĕ vs. thē.)
13. Correct use of personal pronouns in compound constructions: as subject (Mary and I), as object (Mary and me) as object of preposition (to Mary and me).
14. Correct number agreement with the phrases there is, there are, there were.
15. Elimination of he don't, she don't, it don't.
16. Elimination of learn for teach, leave for let.
17. Elimination of pleonastic subjects: my brother he; my mother she; that fellow he.
18. Accurate use of said in reporting the words of a speaker in the past.

B. Procedures for Teaching Usage:

1. The teacher of the slow learner will have most success in teaching usage through the drill on oral patterns. Some written pattern work, however, will also be beneficial. Practice of this kind seldom requires understanding of the underlying grammatical structures. Since language is behavior, it can be learned through imitation and action, and habits of correct response can be developed through practice.

   Whether the student can explain why he uses language as he does is of little consequence so long as he develops effective and acceptable patterns of usage.

   Such patterns of usage should first be developed orally. One must call up words to capture meanings and then order them into mental speech patterns before he can write them. Writing can be improved, therefore, through expanding the student's oral vocabulary and refining his exactness in oral expression. Oral exercises should procede written work; perhaps supercede it.

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* Suggested by and adapted from Robert C. Pooley, pp. 67-68 of "A Perspective on Usage--Standard vs. Substandard" in Language, Linguistics, and School Programs, NCTE, 1963.

The teacher of the slow learner may find helpful techniques for teaching usage among the audio-lingual methods now popular with teachers of the foreign languages. Pattern drills, a vital part of the audio-lingual methods, reinforce correct usage through oral repetition. For example, a drill in the use of *do* and *does* might consist of twenty sentences, in each of which *do* or *does* is supplied. The student would be told that *do* follows *I*, *we*, *you*, and *they* and *does* follows *he*, *she*, and *it*. Such a drill could begin as simply as the following:

1. He __________ swim
2. We __________ swim
3. They ________ swim
4. She _________ swim

(The student is told to supply *do* or *does*.)

The items in drills of this type should be complete, natural utterances, as they replace formal conjugations and declensions with practice in everyday usage. According to the audio-lingual methods, drills are practiced orally to the point of mastery before the student meets them as written drills.

2. Oral exercises are invaluable. Work with the *tape recorder* a lot. Also, work on *one thing* at a time with constant review. Build students' "storehouse" of things learned. Set goals which students can see and achieve; continuously praise.
3. Never mention grammar, rules, etc.
4. Test for areas covered only; don't mark all errors on written work. (The teacher should take mental note for future reference, but don't penalize kids with many red marks--they panic!)
5. REPEAT: Don't expect the slow learner to get it the first ten times.
6. Work only on usage areas they can relate to and that are simple enough. (For example, was-were, "We was there." The concept of one or two-or-more is probably within their grasp.) Develop ways of showing social stigma attached to incorrect usage.
7. Concentrate on acceptable handwriting. Learn to out-sit the students. From the very beginning of the year, rifle back to them papers which are not written well. Eventually, they will improve their handwriting. (This is important also for our spelling work in getting vivid word images, because research has shown a correlation between good writing and good spelling.
8. Students can fill in blanks *orally* on the tape recorder.
9. In speeches, use critic sheets for chosen judges who would evaluate usage, completion of ideas, ideas sticking together, and the like.
10. Have students read their themes into the tape recorder and listen to the play-back. Students need to "hear errors" before any real habit change can take place. Stress levels of usage in relation to the assignment made
11. In conjunction with the vocational unit, the job interview offers a realistic and well-motivated occasion for accepted usage. One could have students interview various people on the importance of good usage in their respective positions: business man, youth leader, social situation, etc. Sample interviews between employer and employee may be taped and analyzed for gross usage errors. This especially helps make students aware of their shortcomings, a necessary preface to any improvement.
12. Tape speeches, play back and evaluate. Listen to recordings of radio or T.V. announcers. (Can tie in with enunciation also--See Speech). Try to catch students in spontaneous speech to point up value of alertness to usage levels.
13. Much good usage can be taught in conjunction with the business letter--answering ads, applying for a job. Work out sample letters on the board or with the overhead projector. Encourage actual mailing where possible.
    a. compile a lexicon of slang
    b. compile a list of jobs in which usage makes *no* difference.

14. SAMPLE PROCEDURE FOR TEACHING WRITTEN USAGE OF TO, TOO, AND TWO BY ORAL METHOD.
    a. Have 10 sentences containing to and too spoken by the students into the recorder or stenochord.
    b. Replay, asking students to listen to all to/too sounds in colloquial speech.
    * c. Inductively, draw out the tŭ and tōō difference. Have all students listen until they actually hear two sounds.
    d. Listen to the 10 sentences again. Repeat.
    e. Distribute mimeographed sentences (or use overhead transparancies) and practice orally again.
    f. Review for two or three days; then, a week later, again review for reinforcement.
    g. Control of the situation gives successful feeling that oral attention to language can be beneficial.
    h. Teach two as the number 2. This is no real difficulty once the others have been straightened out.
15. Teachers may work out simple oral (followed by written) drills, such as the following:

I, you, we, they, and all plural names take do and don't. He, she, it, and all singular names take does and doesn't.

Choose between don't and doesn't. Underline the correct answer and then rewrite the sentence using the correct word.

EXAMPLE She (doesn't-don't) know the answer.
She doesn't know the answer.

----

1. It (don't, doesn't) even look as though it can float.

----

2. Ron (doesn't, don't) want to hear any more about it.

----

3. (Don't, Doesn't) that sound wonderful?

----

4. My new pen (doesn't, don't) write very well.

----

5. That tie (don't, doesn't) look good with that suit.

----

6. My older sister (don't, doesn't) like mysteries.

----

7. Why (don't, doesn't) he answer the telegram?

----

8. It (don't, doesn't) matter to me at all.

----

9. He (doesn't, don't) know who she is.

----

10. (Don't, Doesn't) the lady want to come?

I, he, she, it, and all singular names take was and wasn't. You, we they, and all plural names take were and weren't.

Choose between was and were; wasn't and weren't. Underline the correct answer, and then rewrite the sentence correctly.

1. The Monitor (weren't, wasn't) very pretty to look at.

----

2. She (weren't, wasn't) ready for that one, (was, were) she?

----

3. We (were, was) shopping as fast as we could, (weren't, wasnt) we?

----

4. (Weren't, Wasn't) Mollie and Eva the ones who (were, was) lost?

----

5. She (were, was) the last to know, (wasn't, weren't) she?

----

6. (Was, Were) Margaret and Ida there, also?

II. SPELLING

A. Since English is not a language that is spelled as it sounds, all students have difficulty with some words or some combination of letters. Some formal instruction is therefore required of all students. In addition, an individualized program is necessary for the words that each student requires. Each student, for example, should keep a list of difficult words which he needs to know.

Certain misspellings are predictable, and these words can be the basis of spelling lists learned by the whole class. Before any list is to be taught, a pre-test should be given to determine how many words are already known by the class, and what types of misspellings occur. The actual procedüres to be used in teaching spelling lists are well expressed by Yarborough ("Teacher's Notebook," Harcourt, Brace & World Co., 1962)

1. Only a few words should be introduced in a given lesson.
2. Each word should be studied separately.
3. The meaning of each word should be clarified by its being used in both oral and written sentences before the word is taught as a spelling word. (If a word has multiple meaning, this could be clarified.)
4. Each word to be learned should be pronounced by the class in unison--and then by various class members. Remember words are used in sentences and pronunciation changes in rapid speech.
5. The letters in each word should be noted separately. Particular attention should be paid to affixes and roots commonly used.
6. Any known phonetic principles which are applicable should be applied (although it is not suggested that each phonetic element be studied.)
7. The word should be copied--then spelled aloud by the teacher so that each student can check his spelling letter by letter.
8. The student should then try to write the word from memory.
9. After the words for the day are thus studied, a brief test should be given to evaluate the extent to which the class has learned the words. Words missed by large numbers of students should be reviewed again the following day.
10. Each day's lesson should include a review (as a portion of the daily test) of several words from previous lessons.
11. Weekly tests should be given.

The purpose of spelling is to facilitate the expression of a thought. When, in the writing process, a student is hindered by ignorance of correct spelling, the whole thought is disrupted and communication hindered.

The dictionary can be a powerful tool for these students, whose memory for configurations of words may not be as strong as it should be. They should be taught how to look for words like pneumonia, knowledge, gnaw, for they may frequently look for such words under the letter n.

Above all, students must learn to employ the words they have learned or they will be forgotten. Hence, students should be given assignments which will require the use of these words. As they occur in reading, they should be pointėd out, and thus reinforcement will take place.

B. A non-formal spelling program is recommended for slow learners at the high school level. "An individualized approach which encourages each student to learn to spell the words he needs to write can be used to good effect. The student will see the need for learning words that have immediate value for him. Each student may keep a list of such words in his notebook. The teacher should remember that the student's real spelling ability is evidenced by his functional spelling, not his ability to spell memorized lists of words." (Yarborough, op. cit.)

C. General ideas to follow in teaching spelling.

1. Show poor spellers *how* to improve their handwriting. (Link between legibility and accuracy.)
2. Accurate pronunciation must be emphasized, and the teacher and students should spend time on pronunciation of difficult words.
3. The slow speller must be taught the social and economic value of correct spelling so that he will want to improve. (For example, through the filling out of countless application forms [See job unit], the student sees practical value in carefully checked spelling. In this connection, he needs to be taught over and over the value of using a dictionary for checking spelling.)
4. The words taught the slow learner should only be "socially crucial" words. words which are familiar, which are used daily, and for which social stigma is high if errors are made.
5. Teach a systematic method for learning spelling, but do not teach spelling rules. [See II A for method.] There are too many exceptions to *all* spelling rules to make them practical for the slow learner. (The "ie" rule and the "doubling of final consonants" are the least objectionable.)
6. Train students to proofread.
7. Keep lists of words misspelled and follow up all misspelled words.
8. Every teacher should be enlisted in the campaign against careless and incorrect spelling. (How?)
9. Use student help within the class to check spelling papers and the spelling of classmates. The checking process is in itself reinforcement of the correct and incorrect.
10. Word games, by focusing on words, tend to help spelling.

D. "Above all, the high-school English teacher should strive to develop spelling consciousness in slow-learning students. If words are introduced carefull and in small numbers, and if mastery of a few words rather than acquaintance with many is the by-word, there should be noticeable improvement in over-all spelling ability." (Yarborough, *op. cit.*)

E. Programed learning techniques are useful in teaching spelling. For example, consider how short-step sequenced procedure can handle *it's-its*. Show how *it's* is a contraction of two words: *it* and *is* = it's. The apostrophe (') shows that a letter or letters have been omitted. In *it's* an *i* has been omitted. Then explain that *its*, without the apostrophe shows possession. Drill on the following sequence until mastered.

1. Spell out the contraction.
2. If the sentence *makes sense* with the contraction spelled out, then the (') apostrophe form is correct.
3. If it doesn't, use the other form. For example:
    - *The dog scratched it's ear.*
        1. Spell out it's = it is.
        2. Does it make sense?
    - *The dog scratched it is ear.*
        - No! So use *its*.
    - *The dog scratched its ear.*

The same sort of simple *programs* may be set up for *who's-whose* and *there-their-they're*.

F. Memory tricks are often successful with slow learners. Here are some common examples.

1. across
2. all right
3. attendance
4. breakfast
5. cemetery
6. criticize
7. dessert
8. develop
9. embarrass
10. exceed
    proceed
    succeed
11. February
12. forty
13. government
14. grammar
15. handkerchief

16. hear
17. island
18. misspelled
19. peculiar
20. piece
21. sandwich
22. secretary
23. separate
24. similar
25. speech
26. stationery
27. tragedy
28. where

etc.

Here are the memory tricks:

1. across (When you cross the street, you go a - cross.)
2. all right (two ll's; two words; like ALL WRONG)
3. attendance (I'll see you at ten at the dance. at ten dance)
4. breakfast (you BREAK your FAST at breakfast)
5. capitol (the capit O l building had a d O me.)
6. cemetary (three E's; a cemetery is a place of ease.)
7. criticize (there's a CRITIC in criticize)
8. dessert (two S's; two helpings)
9. develop (end in LOP; if you tend to add an "e" remember to LOP off the "e".)
10. embarrass (double R; double S)
11. exceed, proceed, succeed (Remember! In the English language only three words end in CEED: ex-CEED, pro-CEED; suc-CEED.
12. February (Always put a BRU in Fe - Bru - ary.)
13. forty (the FORT held forty men)
14. government (the government must always govern.)
15. grammar (Don't MAR your speech with poor grammar.)
16. handkerchief (please HAND me a handkerchief)
17. hear (you hear with your EAR.)
18. island (If you leave out the "s" in island, say to yourself: "An island IS LAND.)
19. misspelled (the MISS SPELLED it correctly, with two S's and two L's.)
20. peculiar (a LIAR is peculiar.)
21. piece (there's a PIE in piece; there's a piece in PIE.)
22. sandwich (there's SAND in my sandwich.)
23. secretary (there's a SECRET in secretary; a secretary must keep a SECRET)
24. separate (Don't let your PA se-PA-rate you from your girl friend._
25. similar (two I's in similar; her I's (eyes) are similar)
26. speech (two E's in speech; he was at ease (E's) during his speech.)
27. stationery (stationery in writing papER; both words have an ER in them.)
28. tragedy (man's old AGE is tr - AGE - dy.)
29. where (where? here? - there's a HERE in where also; all three words are place words.

G. One useful device for helping students improve on troublesome words is to have them sound out a different form of the word. Thus, in grammar and separate, the schwa disguises the sound. When we say grammatical or separation, we can again hear the disguised final a's.

H. To make students aware of hyphenation, an elementary lesson on stress might be profitable. Show how stress operates to change meaning in the following:

He owns a bowling ball
- . but she doesn't
- . but he borrows his shoes
- . but not a football
- . but not bowling shoes

This can lead into the difference in stress in

Twenty-five pound bags
Twenty five-pound bags
Twenty-five pound-bags

I. One caution is in order! When we give a spelling list to slow learners for a test, we must be aware of the time needed to use phonetics, mnemonic devices, and other spelling techniques.

III. PUNCTUATION

To do much work with punctuation is unrewarding. Generally, work with end punctuation is most needed. This ties in with the great proclivity of the slow learner to use the comma splice. His own compositions need to be reworked constantly to eliminate not only comma splices, but run-on's and omissions. Perhaps the "oral approach" to end punctuation is the solution. At any rate, it would seem the height of inanity to approach the grammar-oriented punctuation rules with the slow learner.

If the teacher feels, however, that the class can venture beyond end punctuation, then perhaps two general concepts are not beyond the group of the slow learner:

(1) Use commas in a row, and

(2) Use commas with interrupters.

Bear in mind that the slow learner will not clearly see the use of the comma either in long series or long interrupters. Since he should be encouraged to write short sentences anyway, much of the complicated syntax will be avoided. Often the case is to encourage the student to give up the use of the comma. (The error of omission ranks equally as high as the error of commission.) The punctuation standards for the business and friendly letters will best be taught when these letters are used. (See Job Unit.)

IV. CAPITALIZATION

Simple exercises on the board, dittoed or on the overhead may be used to drill on the below areas. Generally, however, most capitalization instruction will be taught functionally in conjunction with compositions and form completions. Here is a list, in descending order of importance, of the simple capitalization concepts appropriate for slow learners.

A. Capitalize the first word of every sentence

B. Capitalize the names of people

C. Capitalize the names of special places or things

D. Capitalize the days of the week and months of the year

E. Capitalize the names of holidays

F. Capitalize titles and names of people

G. Capitalize only languages and special names of school subjects

H. Capitalize the first word of a song or book title; then begin all other words with capitals except "a", "an" or "the", prepositions, and "and."

I. Capitalize names of religious groups and words which refer to the Deity and the Bible

J. Capitalize the names of specific groups or organizations.

V. COMPOSITION PROCEDURES

A. Objectives

In teaching the slow learner to write there must be especially realistic objectives. He will need to write the simple declarative sentence to answer questions on study guides, tests, and written assignments. He will need to combine several sentences to write summaries, reports, and short expository compositions. Some work will need to be done on the writing of clear, courteous business letters in acceptable form; and on the writing of newsy, friendly letters. One might almost venture to make it obligatory on the teacher of the slow learner never to give assignments involving the writing of more than the paragraph, except in the case of the letter.

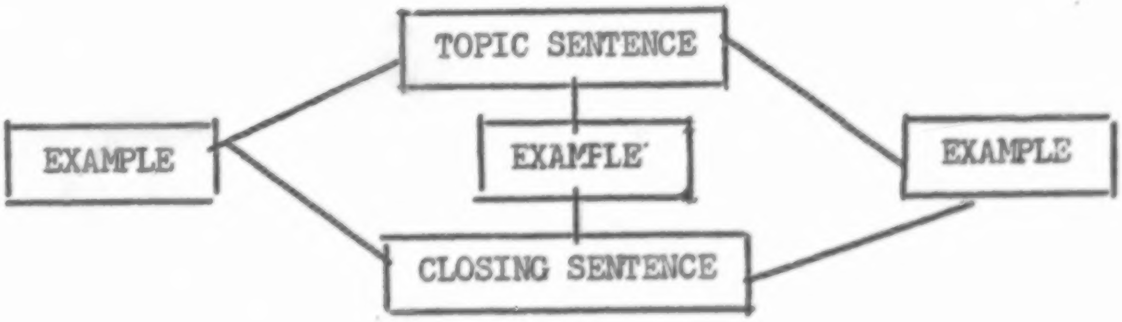
B. Methodology

1. A laboratory type of writing where the teacher can help with spelling, sentence structure, etc. is desirable.
2. Preparation should be thorough, with the class and the teacher cooperating in the planning of composition assignments. Instructions must be concrete and clear. Examples of topic sentences should be elicited and written on the board, possible approaches suggested, and models worked out cooperatively. The more work that precedes the actual writing, the better the final product will be! Discussion of experiences which the class have had in common can lead to good written work. As the class discusses the topic or experience, the teacher might list the points made, which later can be organized as a form of outline--in time, or place, or importance. Slow learners need this preliminary help in organization.
3. Much practice in the writing of short compositions is the answer. Begin with the simpler elements and proceed to the more difficult. Thus, the slow learner has to master the sentence, then a group of related sentences forming a paragraph. A single paragraph, clearly organized and thoughtfully expressed, is superior to a longer piece written with less care.
4. Make writing follow the natural sequence of the language arts in which it is cumulative. Writing is the last thing children learn to do--after listening, speaking and reading. If writing is made a "capping" experience, it can capitalize on the high interest level a unit has generated. George Keyes, reporting in the February 1965 English Journal ("Creative Dramatics and the Slow Learner"), tells how he used the high interest generated by a creative dramatics unit to give students a purposeful writing assignment. After a dramatization of The Pied Piper of Hamelin, the final composition was for the students to describe what they thought would be in the "happy paradise" the children in the poem found in Koppelberg Hill. He reports: "The descriptions were vivid and original--and complete sentences were used as never before. I don't know the reason, but the children's grammar and sentence structure seemed to improve automatically when they were truly interested in a topic."
5. Composition in the "Modified" English program will often be related to literature, just as in the "Standard" Curriculum. If the literature is realistic and relates to the lives of the students, the writing, too, will take on personal meaning. [See the sample writing assignment related to the reading of a short story in the Reading Section.]
6. If possible, something should be written each day--just a sentence or two. One good suggestion is to provide a five-minute session at the beginning of the period for writing in a log. (cf. the "Dear Journal" idea of the Fowlett Publications) Begin with something that "bugged" them; then something that "bugged" or pleased them; then suggest that all write on something that pleased them. While the students are writing, the teacher does clerical work and then circulates to read the logs, which are confidential between the teacher and the student. At the end of the period, the logs are locked in the file cabinet. This method helps in class management and gets the class going on time. The log may be used as a "break" in the middle of the class period also. [See the attached sample

from Follett Company's Success in Language. Be careful to set limits on what the students say; then be certain the communication is a "privileged" one.]

7. Motivating class newspapers and magazines. Even slow learners will take pride in their contribution in a class newspaper or magazine. The teacher may have to correct many times, but when the final products are mimeographed or duplicated, these students will experience a joy from their expression which they had not known before.
8. Teach English usage from a functional approach, using the students' own writing samples as the teaching tools. Be wary of drill on grammar and try to select only important grammatical errors in the evaluation of the composition. The proper form and amenities of written composition also should be emphasized.
9. There should be some carefully planned written homework. To many slow learners, a reading assignment is no homework. They can do this in the cafeteria or on the bus. But some amount of writing done regularly in the English notebook will help to habituate the writing act.
10. Writing as an all-school project. Slow learners have occasion to write in classes other than English. Social studies, general science, and home economics are some of the classes in which they should be required to do a modicum of writing. The teachers of these subjects can also insist that papers be written in ink, that proper margins be preserved, that there be some degree of orderly development.
11. Mrs. Eunice Sifferd, Rantoul Township High School, Rantoul, Illinois, relates how she "breaks the ice" and lets the students do the work: The teacher introduces herself to the students by telling some interesting things about herself. Then she asks the pupils to tell interesting things about themselves. After a day or two the teacher tells something she is afraid of. Then she asks the students to write what they are most afraid of. She puts no marks on the papers. Then she introduces the idea that there is need for work on handwriting. She picks out sentences to illustrate basic errors and works with students to improve the sentences, but she does not write them on the board. After having had the sentences corrected orally, she has the students write them correctly. Then she has the papers revised.
12. Once the simple question and answer sentence is mastered, the teacher of the slow learner might profitably move into simple paragraph forms. The paragraph of reasons and examples seem feasible. Also, the simple descriptive paragraph is practical. Use the below diagrams on transparancies and drill over and over on The Concept of the simple paragraph. To begin, give the student the topic sentence and have him complete the paragraph. Later have the student develop his own topic sentences.

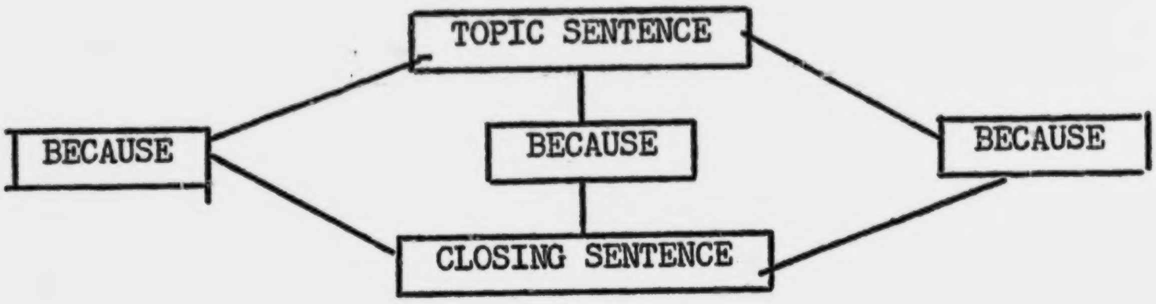
Example A: A paragraph that proves a statement by giving examples.



Assignment:

1. Write a topic sentence that makes a statement you intend to prove.
2. List three examples that show that the statement is true.
3. Write sentences containing these statements.
4. Write a good closing sentence to end the paragraph.

Example B: A paragraph that proves a statement by giving **reasons**:


TOPIC SENTENCE
BECAUSE
BECAUSE
BECAUSE
CLOSING SENTENCE

Assignment:

1. Write a topic sentence that makes a statement you intend to prove.
2. List the three reasons why this statement is ture.
3. Write sentences containing these reasons
4. Write a good closing sentence to end the paragraph.

3

DEAR JOURNAL *

You reflect, in many ways, your likes and dislikes, your personality and your character. You have many ideas and opinions. But sometimes you--like everyone else--have trouble expressing these ideas and opinions.

You realize, of course, that it's important to be able to express yourself. Everyone agrees that communication is one of the most practical skills you can learn in school.

Now, skill in communication--like skill in driving a car or playing a musical instument--comes only with practice. To become really good at expressing yourself, the great problem is how you are to get enough practice. One way--is keeping a journal.

The writing you do in your journal will be different than that done in your regular assignments. In the first place, you may write about anything you please, express any ideas you wish. There will be no censorship--neither of what you say nor of how you say it.

Secondly, the writing you do in your journal is yours alone. It will not be checked for spelling, punctuation, grammar, or organization. Your teacher will only record comments to encourage you to express yourself more fluently.

Your journal will pave the way for you to express your thoughts openly and to subject them to personal criticism. In other words, it will help you grow more mature and more confident.

Your journal will be a record of your thoughts, a true reflection of you as a maturing individual. It will help you become aware of yourself as a person, to see yourself as you really are. It will help develop your personality.

It's important that you write every day. This is the best way to develop skill in communicating your thoughts and ideas.

To give you some suggestions about expressing your very own ideas in writing, the following pages show some journal selections written by students like you.

Read these journal selections carefully. Study them to see how honest the writers were in expressing their thoughts. Remember, to see a true reflection of yourself, you must be honest.

After you've read the samples, try your own hand at writing. Cast aside all the doubts and fears that make it hard for you to write exactly how you feel. Plunge in. Be honest. Express any ideas you wish. Nothing you say will be held against you. Your teacher will keep your confidences, just as a clergyman or a doctor or a lawyer does. Pour out your thoughts. You'll be surprised at how soon your writing will improve.

Most important, you'll have a wonderful chance to watch yourself grow more mature and gain confidence. **********

JOURNAL SAMPLES

Sept. 23- This is the starting day of my Journal and I hope to fill it with nothing but things that are important to me and anything that would be interesting to the reader.

Sept. 26- Last night the school was broken into. I can't see any reason why anyone in the world would ever want to break into a school. When you are in school you are taught not to steal or break things. You are taught to be honest and loyal. You should be proud that you go to school. There are people who would give anything to take your place to go to this school.

September 25- Today is almost like any other day, except for one very important thing, it's MY BIRTHDAY. You might say who cares. Well, nobody really, except--me. This is the day I'm no longer just old 13, now I'm just old 14.

Birthdays mean not only a change in age, but presents and food (which I'm dying to eat) also.

My mother told me whatever my younger brother bought me I have to make a big fuss even if I hate it. I'm really afraid. It could be anything from a fish to a sweater. I have two hints. One is it is smaller than a bread box and (2) it's bigger than a pin. Just the size of a snake, turtle, or a fish.

Scared......

---

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Oct. 2- Well, I guess Norna's not mad at me anymore because we're going to a party Saturday night. Dad got in an accident last night and he's in jail right now. Boy, we're really going to have it rough.

Oct. 8- Today is another dull day with nothing to tell about. So I guess today will be another blank page in my Journal.

Oct. 11- Today I am going to the playground as always, and tonight I'm going to the movies with a couple of my friends.

Oct. 13- Today I'm going to play football at the school. I got blocked in the stomach and got the wind knocked out of me.

Oct. 20- Today I'm going to write about all the things (minor--major) I like or dislike.

Favorite colors: pink, black, blue, red, brown, green, yellow.

Favorite people--Mom, Pat, Marie, Linda, Jan, Chi-Chi (dog), Mr. Renter, Linda, Felix, Gram, Miss Sarine.

Favorite pastimes: dancing, listening to my radio, walking, talking, and just living in general.

Oct. 22- Today is a bad day, there's not a single thing to do.

Oct. 26- Today I went to try out for the chorus and I made it. Tomorrow I have to give my panel.

****

Conclusion:

Now that you have read some of the entries in the journals of other teenagers, why don't you try to write one of your own?

What has been uppermost in your mind today? What has occupied your attention more than anything else? This is the thought that you should write in your journal. Ready? Then begin by putting the date on the top line. Next, pour out your feelings; don't hold back. See how much better this will make you feel.

****

September 26- Birthday cakes are sometimes strange and dangerous.

Yesterday was my birthday. You should have seen my cake--banana nut with banana frosting. You could ask me why such a strange cake. Why not a plain chocolate one with horrible chocolate frosting? And I'd tell you that I detest chocolate and who wants a plain old cake anyhow. You think that this year's cake is strange or different you should have seen my seventh birthday cake. It was orange sponge cake with orange frosting. Sound crazy, well it was.

This business started with the birthday cakes when I was about six, and I found out there were to be no more parties for five more years. When I heard this, I was really mad. Right after hearing this my grandmother asked me what kind of birthday cake I wanted. So I told her strawberry with green frosting. And that's what I got. Every year since then I've always seemed to think of a good one.

I wonder what color next years will be--polkadotted?

October 1- Smoking is a problem because every person who smokes has a chance or a possibility of getting lung cancer. A lot of teenagers start smoking because they think it makes them look big. In my opinion, it makes them look like little children trying to impress someone.

October 5- Boys really kill me. Last night my ex-boy friend and I were talking (we're still friends), and out of a clear blue sky, he starts talking about this "blond" in Ohio. Don't boys have any tact? Don't they know that it hurts a girl to hear about their ex-steady's girlfriend. Another thing that got me. He said he wasn't going steady with her, but he writes her. When we went steady he didn't have to pay 5¢ for a stamp either. And boys say girls are hard to understand. Holy Crow.

****

Sept. 24- Boy, what a night last night. I sure felt rejected. My girlfriend was asked to go steady..for about the fifth time. I been only asked once and that didn't last too long either. I know I've got plenty of time, but it's hard to wait. I've got plenty of girlfriends sure, but it's nice to have a boyfriend, too. Some times you can tell a boy things you'd never think of telling a girl. Oh, well, I suppose I'll just have to wait.

****

LISTENING

LISTENING

Objectives:

1. To get an understanding that listening is different from hearing.
2. To get students to be active participants in listening rather than passive recipients.
3. To give a realization that since the spoken word is transitory and can seldom be re-examined, listening requires more concentration than reading.
4. To understand that the rate of thinking is faster than the rate of speaking, thus causing the listener's attention to wander and to lose important points made by the speaker.
5. To understand that the differential between the rate of thinking and speaking can be taken up by having the listener make applications and associations as he listens.
6. To be able to take clear notes on a listening assignment, reproducing only the speaker's main points.
7. To be courteous, attentive, and open-minded as a listener, following the line of thought, evaluating it, and attempting to predict outcomes.
8. To respond to empathetic communication, gaining pleasure and inspiration, as well as information, from listening attentively.
9. To be aware of and on guard for the various propaganda devices.
10. Since slow learners acquire much information through learning, it is the objective constantly to give them instruction in the oral-aural method.

Methods:

1. Teachers must check constantly for means of improving listening. Listening must be given a higher priority that it customarily receives in the standard curriculum.
2. By reading aloud informational articles, such as those found in The Reader's Digest and Scholastic, excellent listening lessons may be developed.
3. Informational sound films and tapes are excellent listening devices.

4. Radio and TV programs offer a wealth of material to develop sound listening habits.
5. Oral reports on books, jobs, etc. can be utilized as listening situations and short check tests encourage careful listening.
6. Divide the class into pairs and have them take turns reading to each other. Can alternate paragraphs in reading. Divide somewhat by reading levels so that there is not too great a disparity between readers.
7. The TAP METHOD of listening

The TAP METHOD

Step 1. THINK about what you are hearing.
Step 2. ASK yourself the questions:
    What do I already know about this?
    What am I learning new?
    What does it mean to me?
Step 3. PUT what you have heard in your own words.

---

   a. Always look directly at the speaker or at your notes. If your eyes wander you will start to think about what you are seeing and not what you are hearing.
   b. Don't distract yourself or others by annoying nervous habits, such as tapping your pencil or your foot, doodling, etc. TAP your mind, not your foot.
   c. Be ever alert to your mind's wandering off. Keep asking yourself questions about what the speaker means by what he is saying.

   The teacher should drill over and over again on this method in connection with many oral activities. The TAP Method used conscientiously all year should result in marked improvement in listening by the students.
8. Following directions can make a practical basis for listening drill. Please refer to the sample type of listening exercise in the Reading Section (p. 35) of this Guide.
9. Read from Brown, Efficient Reading (alternate edition), Dr. Nichols' article, "You Don't Know How to Listen." (Boston, D. C. Heath & Co., 1956), pp. 101-104. This might be a good time to talk about "structural reading" also and tie the two together. See the "Standard" Curriculum for the unit on structural reading.

10. An effective device for teaching listening skills is to have two students who disagree state the other's arguments. For example, A and B disagree on a point. A must then state B's arguments as clearly as he can. If B isn't satisfied and says, "No, that's not exactly what I mean. I mean...," then A will have to listen again carefully and restate B's arguments until B is satisfied that A has done justice to them. Then the process is reversed, B stating A's arguments to A's satisfaction. This device has a way of challenging listening skills and solving conflict situations both at the same time.

SPEECH

SPEECH

Objectives:

Although the slow learner will probably never address large groups of listeners, the speech situation will, however, be relatively more important to him than either reading or writing. This curriculum in speech stresses two important, if simple, objectives. We will (1) try to make the student feel more at ease when talking to his peers; and (2) to help him avoid serious violations of the usage standards as set up on pp.103-107 of this curriculum.

The success of these two general aims is contingent upon the rapport the teacher has established in the classroom to make it a place of good teacher-pupil and pupil-pupil attitudes. Until such a favorable situation is created, oral work should not be attempted. The success of the initial speech situation is important to generate confidence for later speech work of a more complicated nature.

The slow learner will need much help and drill to realize improvement in speech. To begin, about all that is expected is to have the pupil speak a few related sentences on a familiar subject. Later, longer talks and book chats will be encouraged. Much practice in choral reading, especially for the more passive individuals, will be encouraged also. The teacher should stress enunciation at all times.

Following are some general suggestions of activities which will help promote these objectives.

SUGGESTED METHODS

1. Informal and spontaneous speech activity. The sequence of a curriculum for the slow learner should not be so rigid as to rule out spontaneity of curricular improvising. As said before in this Guide, the English teacher should constantly be on the alert to discover or recognize any device or topic that might motivate or facilitate learning for the slow learner in the light of the more general curricular aims. Thus, the teacher should hold informal talks and regular classroom discussions. These discussions may arise out of spontaneous classroom occurrences. For example, a student is involved in an automobile accident through reckless driving. The teacher might want to continue a spontaneously arising class discussion on "careful driving," if class interest is high. This could all lead to a class project, or assignment of a book such as Crash Club or Drag Strip.

2. Enunciation Drill. Much real progress can be made with the slow learner in improvement of his enunciation. First, make a distinction for the students between pronunciation (making vowels short or long, stressing the right syllable) and enunciation (speaking sounds distinctly). Explain to the class that regardless of the import of what they say or how they groom themselves, if they slur their words or drop their endings, they will fail to make a good impression on the listener. Clarify that for them the correct diction will be what is considered the correct sound-quality in their section of the country. Another problem is to enable students to hear their own errors in enunciation. The best way to solve this problem is to tape record some sort of enunciation drill similar to the one below:

   > Did you see the parade? You probably
   > did. I always stand exactly in the same
   > place as the soldiers go marching by.
   > When a parade is scheduled, I just have
   > to go to it, no matter how long it takes.
   > I wish they'd ask me to be the leader of
   > a parade in the city. My brother is in
   > the Army and he marches in parades often.
   > He loves them, too.

   Re-play the tape and let the class listen for slurs and dropped endings. Surprisingly enough, probably no one in class will be able to read it all correctly at first. Below is a phonetic transcription of some common errors.

   > Didja see da perade? Ya' probly did.
   > I aw-wayz stan' zactly in da sem plaz as
   > da' solja'z go marchin' by. When a perade
   > is skejul'd, I jest hafta' go tu'rit, no mad-
   > duh how lun-git takes. I wish dey'd as' me
   > to be da' deada' ovuh perade in da city.
   > M' brudder 'zin da army an' he ma'chiz in
   > perades ofden. He lufs 'em too.

   Students can work at home until they think they have it correctly. Follow-up work all year long (such as in job interviews) will constantly alert students to the importance of good enunciation. Oral reading situations will become exercises also in good enunciation. The record, Mend Your Speech, Folkways 9130 (Folkways Records & Service Corp., 117 W. 46th St., N.Y., N.Y. 10036) includes a number of frequently mispronounced words, spoken correctly.

3. Tape what students read orally from Teen-Age Tales. Students are fascinated with having their voices recorded, and it serves as a good device to get them to extend an extra effort toward effective speech and oral reading.

4. To stimulate reluctant readers and to introduce simple oral work to slower students, find out the outstanding interest of each student, and locate a short story about the interest. Ask the student to read it. Secret: try to select a story at or slightly above the reading level of the student. After each student reads his story, he "sells" it to the class. This technique inspires cooperation between "buyer" and "seller."

5. Unprepared talks. These talks will give the student confidence in speaking informally. Extreme care must be exercised to avoid embarrassing anyone in class. Several different gimmicks may be used to initiate these talks.
   a. Different topics may be written on slips of paper, from which the student makes two selections. He chooses one and is given a few minutes of preparation. It is best to have volunteers for the first few talks. Call for subsequent talks by topics rather than by pupils' names. Some suggested titles might be:
      1. A Good T.V. Program
      2. The Small Car vs. The Large Car
      3. A Good Time Without Money
      4. Dating Hours
      5. The New Face of Minneapolis
      6. Should Teen-Agers Go Steady
      7. My Mother (Father, Brother, etc.) Doesn't Understand Me
      8. Changes I Would Like to Make in Our School
      9. People Who Irritate Me
      10. The Best Movie I've Seen Recently
      11. My Favorite T.V. Personality
      etc.
   b. The 60 second TALK. Once again slips or index cards are prepared by the teacher or pupils. (If students select the words, they will have to be censored by the teacher.) The speaker is given 5 minutes for preparation. Then a timer (bell if possible) is set and he talks until the alarm sounds.

6. Oral book reports. Standard procedures for oral reports are appropriate for the slow learner, except that more specific directions need to be given. Here is one possible procedure:
   a. Have student write the title and author of the book on the board neatly.
   b. Next, give the setting, book time and place.
   c. Give the problem or conflict of the plot. Avoid long "rehash" of the story.
   d. Describe one or two characters.
   e. Read an interesting part of the book--may be a paragraph of description, a short exchange of dialog, or a climactic moment.
   f. A personal evaluation.

7. Etiquette, dress, and grooming interest slow learners and open a world of possibility for reports, lectures, reading, and practical applications. Sometimes these subjects lead very naturally into problems that trouble students, and provide an excellent opportunity for classroom guidance.

8. One interesting approach from Practical English magazine might be to use the "Boy Dates Girl" letters section to kick off discussion. Have the letter read and the class discuss answers to it--conclusions if possible. Then have a student read to the class the answer given by Gay Head in the Magazine. Occasionally, class members might enjoy leading the discussion. Some smoke and fire is generated.

9. Prepared talks before the class should begin with short, meaningful material. /See talks on the Job Unit, for example./ Develop with the class a checklist to guide pupils in preparing talks.
   a. What do you want to say?
   b. What is your purpose?
   c. How can you best carry out your purpose?

d. Develop an opening sentence that will arouse immediate attention and interest.
e. Have an orderly plan to carry out your purpose.
f. Get a "clincher" for your conclusion.
g. Write a simple outline if it will help.

10. Here is a suggested outline for students' evaluations:
    a. Voice
        (1) Could you hear the speaker?
        (2) Did he make any mistakes in pronunciation?
    b. Body control
        (1) Did he stand up straight?
        (2) Did he look directly at the class?
        (3) What gestures did he use? Were they good?
    c. Subject matter
        (1) Did he present his topic in a way to arouse interest?
        (2) Did he make his points clear?

    Sometimes a whole class can check on evaluation form; sometimes a committee of students might only evaluate, with committee membership shifting.

11. CHORAL READING

    Choral reading offers tremendous possibilities for the slow learner. After the initial reticence has been removed, the student will enjoy the solo and group performance of both prose and poetry in choral reading situations.

    Good choral speaking requires at least three things. First, the reader must understand the thought of the selection. Second, he must feel the emotion of the selection. Third, he must appreciate the language of the selection. To understand fully the thought of a selection, the reader must grasp the central idea and know what the words mean. It is a good idea to have the slow learner summarize a selection in a few sentences to make certain he understands the main idea. To feel the emotion of a selection, the slow learner must be taught to recognize the mood of the author and to respond to it. Finally, to appreciate the language of a selection, he must distinguish first whether it is prose or poetry. If it is poetry, the rhythm and rhyme must be identified (if there are set patterns.) Also, the structure of the poem must be noted. If it is prose, again, the structure must be discovered.

    Rehearsal on understanding the poem might be practiced with"
        "Cliff Klingenhagen" (Robinson)
        "Mr. Flood's Party" (Robinson)
        "Old Ironsides" (Holmes)
        "Miniver Cheevy" (Robinson
        "Little Boy Blue" (Field)
        "Mending Wall" (Frost)

    Rehearsal for central emotion (indignation, hope, joy, etc.) might be practiced with:
        "Chicago" (Sandburg)
        "Columbus" (Miller)
        "The Barefoot Boy" (Whittier)
        "Recessional" (Kipling)
        "Charge of the Light Brigade" (Tennyson)

    Rehearsal with distinctive use of language might be practiced with:
        "The Highwayman" (Noyes)
        "Pioneers! O Pioneers!" (Whitman)
        "Sweet & Low" (Tennyson)
        "The Cloud" (Shelley)
        "plato told" ee cummings

Once the class has grasped the three steps essential to choral reading, the group can explore some simple choral productions. For example, one person can hardly produce the full effect intended in the following poem. It requires choral speaking of the parenthetical lines. "The vowel sounds descriptive of the rolling river call for lusty voices. The solo voice must make the character real while keeping the irregular lines and the rough dialect rhythmical. Let several voices have a turn at the solo. What qualities produce the best effect? Who seems to get the best feeling for the meaning?" (Speak Up!, Adams amd Pollock: New York, The MacMillan Company, 1956)

JESSE JAMES

Jesse James was a two-gun man,
(Roll on, Missouri!)
Strong-arm chief of an outlaw clan.
(From Kansas to Illinois)
He twirled an old Colt forty-five;
(Roll on, Missouri!)
They never took Jesse James alive.
(Roll, Missouri, roll!)

Jesse James was King of the Wes';
(Cataracts in the Missouri!)
He'd a di'mon' heart in his lef' breas';
(Brown Missouri rolls!)
He'd a fire in his heart no hurt could stifle;
(Thunder, Missouri!)
Lion eyes an' a Winchester rifle.
(Missouri, roll down!)

Jesse James rode a pinto hawse;
Come at night to a water-cawse;
Tetched with the rowel that pinto's flank;
She spring the torrent from bank to bank.

Jesse rode through a sleepin' town;
Looked the moonlit street both up an' down;
Crack-crack-crack, the street ran flames
An' a great voice cried, "I'm Jesse James!"

Hawse an' foot they're after jess!
(Roll on, Missouri!)
Spurrin' an' spurrin'--but he's gone Wes'.
(Brown Missouri rolls!)
He was ten foot tall when he stood in his boots;
(Lightnin' like the Missouri!)
Mor'n a match fer sich galoots.
(Roll, Missouri, Roll!)

Jesse James rode outa the sage;
Roun' the rocks came the swayin' stage;
Straddlin' the road a giant stan's
An' a great voice bellers, "Throw up her han's!"

Jesse raked in the di'mon' rings,
The big gold watches an' the yuther things;
Jesse divvied 'em then an' thar
With a cryin' child lad last her mar.

They're creepin', they're crawlin', they're stalkin' Jesse;
(Roll on, Missouri!)
They's a rumor he's gone much further Wes':
(Roll, Missouri, roll!)
They's word of a cayuse hitched to the bars
(Ruddy clouds on Missouri!)
Of a golden sunset that busts into stars.
(Missouri, roll down!)

Jesse James rode hell fer leather;
He was a hawse an' a man together;
In a cave in a mountain high up in air
He lived with a rattlesnake, a wolf, an' a bear.

Jesse's heart was as sof' as a woman;
Fer guts an' stren'th he was sooper-human;
He could put six shots through a woodpecker's eye
And take in one swaller a gallon o' rye.

They sought him here an' they sought him there.
(Roll on, Missouri!)
But he strides by night through the ways of the air;
(Brown Missouri rolls!)
They say he was took an' they say he is dead,
(Thunder, Missouri!)
But he ain't--he's a sunset overhead!
(Missouri down to the sea!)

Jesse James was a Hercules.
When he went through the woods he tore up the trees.
When he went on the plains he smoked the groud'
An' the hull lan' shuddered fer miles aroun'.

Jesse James wore a red bandanner
That waved in the breeze like the Star Spangled Banner,
In seven states he cut up dadoes.
He's gone with the buffler an' the desperadoes.

Yes, Jesse James was a two-gun man
(Roll on, Missouri!)
The same as when this song began;
(From Kansas to Illinois!)
An' when you see a sunset burst into flames
(Lightnin' like the Missouri!)
Or a thunderstorm blaze--that's Jesse James!
(Hear that Missouri roll!)

For speaking in unison, teachers have found the poem "Boots" by Kipling to be very effective.

BOOTS

We're foot-slog-slog-slog-sloggin' over Africa!
Foot-foot-foot-foot-sloggin' over Africa-
(Boots-boots-boots-boots-movin' up and down again!)
There's no discharge in the war!

Seven-six-eleven-five-nine-an'-twenty miles today-
Four-eleven-seventeen-thirty-two the day before-
(Boots-boots-boots-boots-movin' up and down again!)
   There's no discharge in the war!

Don't-don't-don't-don't-look at what's in front of you.
(Boots-boots-boots-boots-movin' up and down again);
Men-men-men-men-men-go mad with watchin' 'em,
   An' there's no discharge in the war!

Try-try-try-try-to think o' something different-
Oh-my-God-keep-me from goin' lunatic!
(Boots-boots-boots-boots-movin' up and down again!)
   There's no discharge in the war!

Count-count-count-count-the bullets in the bandoliers.
If-your-eyes-drop-they will get atop o' you!
(Boots-boots-boots-boots-movin' up and down again)-
   There's no discharge in the war!

We-can-stick-out-'unger, thirst, an' weariness,
But-not-not-not-not-the chronic sight of 'em-
Boots-boots-boots-boots-movin up and down again!
   An' there's no discharge in the war!

'Tain't-so-bad-by-day because o' company,
But-night-brings-long-strings-o'forty thousand million
Boots-boots-boots-boots-movin' up and down again.
   There's no discharge in the war!

I-'ave-marched-six-weeks in Ell an' certify
It-is-not-fire-devils, dark or anything,
But boots-boots-boots-boots-movin' up and down again,
   An' there's no discharge in the war!

After these initial efforts, the teacher might want to move into choral readings such as the following:

TRANSCONTINENTAL *
by
A.M. Sullivan

(Locomotive idling)

1st ANNOUNCER.

The sun's going west. Do you want to chase the sun? Take the Transcontinental on Track Twenty-One. Go to the wicket, and buy yourself a ticket. Chicago, Omaha, Denver and the Coast.
(Bell ringing)

2nd ANNOUNCER.

Want to see America for two cents a mile? America's a bargain. Do it in style. See what the Redmen lost and what the settlers won. See what the British risked with the Battle of Lexington. See what the French sold to Thomas Jefferson

TOGETHER

Take the Transcontinental on Track Twenty-One. All aboard. All Aboard! All Board! (Train starting and under way)

---

* A radio poem for 6 voices.

1st READER (Quietly)
Beneath the silt of the centuries,
Beneath the salt tide that quarrels with the Hudson current,
Beneath the clamor of the tugs and ferries,
We move in the confident dark.

2nd READER
Above the smear of oil in the sunset,
Above the rhythm of steel on the river,
Above the cattail plumes of the meadows
We gather speed in the twilight.
(Rail sounds: increased speed)

1st READER
Black poles flicker past in the twilight,
In a smoky second,
Slow cinema of New Jersey marshes.
Roof angles grow harsh in the final minute
As the north sky is milked of its light,
An hour is swiftly reckoned
And a dozen counties in it
As the moon rolls over chimneys and spires.
A star dances along the telegraph wires....
F sharp to E in the treble clef
Swaying to rhythm of grade and turn
And half a continent is gone,
With Capella in the dawn.

2nd READER
What is there now to race?
Not the fawn by the river bank
Lifting a face of wonder
To the flowing thunder of iron
Not the casual crow
Circling the high trestle and water tank
In the murk of morning;
Not the sad warning of the whistle,
(Whistle in distance)
That cries "Be-ware," "Take care,"
Then caroms with sadder echoes
Down mountainside and meadow;
Let us race the shadow of the train
A fluid stain of darkness, lifting and falling
Over tool shed and cinder bed.

CHORUS. (Rapidly and in rhythm of clicking rails)
1st. I see a house
2nd. I see a stable
3rd. I see a weathercock
Swing on a gable.
1st. I see a goat
2nd. I see a cow
3rd. I see a collie
Chasing a cow.
1st. I see wheat
2nd. I see stubble
3rd. I see a field
With a crop of rubble.
1st. I see a school
2nd. I see a church
3rd. I see a young lad
Bending a birch.

1st. I see a highway
2nd. I see a road
3rd. I see rubber wheels
Carrying a load.

ALL TOGETHER.
I see a state
I see a nation
I see democracy
At the railroad station
(Engine Panting)

1st. Reader
Racing the horizon
Is never a thrill
Without a hill,
Small as a mouse
Or an old farmhouse
On a windy knob,
Or best of all a long cloud,
A wind-puffed and down-tuft rabbit
To set the pace
For the slow chase
Over Sauk Center
Stencilled again and again like a habit;
Over the headstones of Spoon River;
Over the tassels of the corn that quiver
In the dusty wake of the train;
Over the forlorn
Vassals of the paupered soil;
Over the heart ache and the body pain,
Over the hunkies who toil
By the siding tracks,
Over the shacks............and the shacks.

2nd Reader.
Downgrade we go, past depot and tower,
Tracks all clear for eighty miles an hour.
The wheels are singing a song of the states
As we pass the crowd at the crossing gates.

CHORUS. (Rapidly)
Missouri, Missouri, Missouri,
Montana, Montana, Montana,
Nevada, Nevada, Nevada.
(Train sounds)

1st READER.
There will be uplands again,
And crouching buttes to follow, and fewer men,
But nothing to race but smoke on the canyon walls,
And the hollow shafts of sun
Drinking blue wine of the Sierra snows,
Or the vigil lights
Blinking green and white
As the engine crawls
Into the rocky side
Of the Great Divide.
(Slacken speed to chugging effect)

2nd READER. (Slowly)
Upgrade is slow, and we puff as we climb
And the thrust of the piston beats tardy time,
When the stacks are belching a thundercloud,
The double-header engines pant out loud.

CHORUS. (Slowly)
Min-ne-so-ta, Min-ne-so-ta, Min-ne-sota,
Col-o-ra-do, Col-o-ra-do, Col-o-ra-do.
(Faster)
A-ri-zona, A-ri-zo-na, A-ri-zo-na,
(Faster) California, California, California.
(Bring train to stop, keep idling)

2nd READER.
We will sprint with the dusk once more
For the dim shore of the Pacific
Before the sun touches the sea
In a hiss of golden steam,
And run upon quiet beaches
Only to see old men
Reach again and again
For the warm sand,
And let it fall from hand to hand,
Lost in a dream.

1st READER.
Fifty thousand towns all stiched together
By a double thread of silver glinting in the sun,
A quarter million miles of shining tether
Binding all the forty-eight states as one.
Three thousand miles and no stop for customs
Three thousand miles on one kind of money,
Three thousand miles on American slang,
Three thousand miles on only one ticket.
Freedom begins with the Boston & Maine,
Democracy ends with the old Santa Fe.

1st ANNOUNCER. (Sprightly)
Morning is coming.

2nd ANNOUNCER.
Who wants to meet the sun?

1st ANNOUNCER.
East Coast Limited on Track Twenty-One.

2nd ANNOUNCER.
All aboard. (Fading) (Train starts. Fades.)

Many poems and prose selections might be worked up by the teacher. Attached is an example of an old favorite, "CASEY AT THE BAT" by Ernest Thayer.

The Scholastic Units often have suggestions for choral reading. For example, the Unit Courage has a choral arrangement of Leigh Hunt's "The Glove and The Lions." The Unit Frontiers has an arrangement of Guiterman's "On to Oregon." Still, the best arrangements will come from the resources and ingenuity of the creative teacher who can inspire the often highly potential creativity of a slow learner.

CASY AT THE BAT

A Poem by Ernest Thayer

Voices: Casey; Umpire; Pitcher; Narrator; Echo, Spectators 1, 2, 3, 4, 5, 6, 7, 8, 9, 10; Boys; Girls; All.

Girls: The outlook wasn't brilliant for the Mudville nine that day,
Boys: The score stood two to four, with just one inning left to play,
Narr.: And so, when Cooney died at first, and Burrows did the same,
All: A sickly silence fell upon the patrons of the game.

1,2,3,4: A straggling few got up to go in deep despair.

Rest: The rest
Clung to the hope that springs eternal in the human breast;
They thought if only Casey could get a whack at that--
Narr.: They'd put up even money now, with Casey at the bat.

5,6: But Flynn preceded Casey, as did also Jimmy Blake,
1: And the former was a no-good,
4: And the latter was a fake.
Girls: So upon that stricken multitude grim melancholy sat,
Boys: For there seemed but little chance of Casey's getting to the bat.

3: But Flynn let drive a single, to the wonderment of all,
4: And Blake, whom all had sneered at, tore the cover off the ball.
Girls: And when the dust had lifted, and they saw what had occurred,
Boys: There was Jimmy safe on second and Flynn a-huggin third!

All: Then from the gladdened multitude went up a joyous yell,
Boys: It rumbled in the mountaintops, it rattled in the dell,
Boys: It struck upon the hillside and rebounded on the flat.
Casey: For Casey, mighty Casey, was advancing to the bat.

5: There was ease in Casey's manner as he stepped into his place,
6: There was pride in Casey's bearing, and a smile on Casey's face;
7: And when, responding to the cheers, he lightly doffed his hat,
8: No stranger in the crowd could doubt 'twas Casey at the bat.

All: Ten thousand eyes were on him as he rubbed his hands with dirt;
Five thousand tongues applauded when he wiped them on his shirt.
Pitch.: Then while the writhing pitcher ground the ball into his hip,
Casey: Defiance gleamed in Casey's eye, a sneer curled Casey's lip.

Pitch: And now the leather-covered sphere came hurtling through the air,
Casey: And Casey stood a-watching it in haughty grandeur there;
All: Close by the sturdy batsman the ball unheeded sped;
Casey: "That ain't my style,"
Narr: said Casey.
Ump.: "Strike one!"
Narr.: the umpire said.

All: Then from the benches, black with people, went up a muffled roar.
Boys: Like the beating of the storm-waves on a stern and distant shore:
9: "Kill him! Kill the umpire!"
Narr.: shouted someone in the stands,
And it's likely they'd have killed him,
Casey: had not Casey raised his hand.

With a smile of Christian charity great Casey's visage shone;

Boys: He stilled the rising tumult;
Girls: he bade the game go on.
Casey: He signaled to the pitcher,
Pitch: And once more the spheroid flew,
Casey: But Casey still ignored it,
Narr.: and the umpire said,
Ump.: "Strike two!"

All: "Fraud!"
Narr.: cried the maddened thousands, and the echo answered,
Echo: "Fraud!"
Casey: But one scornful look from Casey,
All: and the multitude was awed.
Girls: They saw his face grow stern and cold; they saw his muscles strain,
Boys: And they knew that Casey wouldn't let that ball go by again.

8: The sneer is gone from Casey's lips,
9: his teeth are clenched with hate;
10: He pounds with cruel violence his bat upon the plate;
5: And now the pitcher holds the ball,
2: and now he lets it go.
Echo: And now the air is shattered by the force of Casey's blow.

9: Oh, somewhere in this favored land the sun is shining bright.
3: Somewhere bands are playing, somewhere hearts are light,
Boys: Somewhere men are laughing,
Girls: Somewhere children shout.
All: Ah, but there is no joy in Mudville--mighty Casey has struck out!

SAMPLE UNITS
COUNSELING

GUIDANCE UNIT - TENTH GRADE

I. General Outline

Unit Suggestions:

1. Enlist the aid of consultants (such as the nurse, the homemaking or speech teacher, the counselor) who can talk to the class about the various aspects of personality development, manners, appearance, or related topics.

2. Personal analysis scrapbook: include "You and Your Personality" inventory, student's own list and definitions of some personality characteristics of special interest to him, etc.

A. What is personality?
Discussion Sheet 1: "What about Your Personality?"
Discussion Sheet 2: "You and Your Personality"

B. Some Personality Characteristics
Discussion Sheet 3: "Just Be Yourself"
Discussion Sheet 4: Individual Projects

C. Individual Personality Appraisal
Discussion Sheet 5: "Why You Act the Way You Do"
Discussion Sheet 6: "What are the Things that Discourage Me?"
Discussion Sheet 7: "Can I Take Defeat?"

D. Personality Development and Improvement
Discussion Sheet 8: "Can I Increase Confidence in Myself?"
Discussion Sheet 9: Individual Projects

E. Personal Attitudes Toward Self, Parents and Friends
Discussion Sheet 10:

II. Suggested Readings (available in Counselors Office)

Life Adjustment Booklets:
"Exploring Your Personality," William Henry
"Getting Along with Others," Helen Shacter
"Understanding Yourself," William Menninger

SRA Junior Guidance Series
"Your Problems: How to Handle Them," Remmers and Bauerfeind

"As Others Like You" Stephenson-Millett

(Available in Library)

131	Strecker	"Discovering Ourselves"	1958
136.5	Nixon	The Act of Growing: A Guide to Psychological Maturity	1962
137	Fosdick	On Being a Real Person	1943
137	Hall	Theories of Personality	1957
137	Shacter	How Personalities Grow	1949
150.13	Abrahamsen	Road to Emotional Maturity	1958
016		Reading Ladders for Human Relation This book provides readings in the following areas: "How it feels to Grow Up," "The Individual and the Group," "The Search for	1963

Values", "Feeling at Home", "Living with Change," and "Living as a Free People." The readings are at the student's level and the selections found in our library have been designated with a check mark.

III. Suggested Films and Filmstrips

Films: Personality and Emotions, $1\frac{1}{2}$ reels, U. of M.
Developing Character, 1 reel, U. of M.

Filmstrips: On Being Different)
Personality and Physique) Available in Counselor's Office
Your Search for Self)

IV. See Attached list of short stories to correlate with the Unit.

DISCUSSION SHEET #1

WHAT ABOUT YOUR PERSONALITY?

Persons are often described as having a "pleasing personality," "nice personality," "personality plus," "lots of personality," "no personality," "poor personality." Personality includes everything that goes to make up an individual.

Personality is composed of many traits like friendliness, sincerity, cheerfulness, even temperedness, kindness, considerateness, appearance, manner of speaking, and others.

There is no magic formula required to develop a nice personality. Neither is it only reserved for the good looking or the highly intelligent. Everyone has personality traits and characteristics that make him different from anyone else in the world.

The development of personality lies within everyone. It is one of the finest qualities a person can possess. It will carry him far along the path of life.

When considering personality, there are certain facts one must remember. For instance, many people make the mistake of confusing personality with popularity or charm. In such cases, they are really describing surface behavior and appearance without considering a person's real inner self. One must remember also that no one has "more personality" than another, but individuals do have different personalities.

Another important fact about personality is that a person's personality is not fixed. It can grow and develop and improve if one is willing to have it so. Every new experience a person has, every new problem one learns to cope with gives his personality an opportunity to grow.

Heredity and environment also play a very important part in shaping one's personality. The different life experiences of a person exert a definite influence on one's personality.

All people should become more aware of their personalities. They should study their actions as a means to becoming better acquainted with the type of personality they are exhibiting. In other words, a person should actually see himself as he really is and not as he thinks he is. It's only by being honest with himself that he can discover his strength and weakness. This is a very important challenge which must be met before one can begin to find the best ways to develop a fine personality.

In addition to knowing one's strength and weakness, it's very essential that a person understands why he behaves the way he does. A person's behavior is determined by his thoughts, feelings, attitudes, and desires. These are aspects of personality which cannot be overlooked.

Why is developing a good personality important?

THINGS TO TALK ABOUT:

1. Ask various students to give their definitions of personality.
2. Discuss the traits which make up a good personality? A poor personality?
3. Which is more important--good looks or a good personality?
4. Does a personality change?
5. What are the important factors which make up a pleasing or well-balanced personality?

DISCUSSION SHEET #2
YOU AND YOUR PERSONALITY

Think over each of the items listed below, make sure that you make a truthful analysis of yourself. Check the area on the right which you believe to be indicative of yourself. Now go back and see how many areas you can work on and improve.

	Always or Excellent	Often or Good	Seldom or Fair	Never or Poor
A. APPEARANCE				
1. Health				
2. Posture				
a. Sit straight				
b. Stand straight				
3. Grooming				
a. Clothing clean				
b. Clothing pressed				
c. Clothing mended				
d. Shoes polished				
4. Complexion				
5. Facial expression				
B. MANNERS				
1. Concern for others				
2. Observance of rules of etiquette				
3. Social courtesies				
4. Table manners				
C. EXPRESSION				
1. Voice quality				
2. Correctness of English usage				
3. Pronunciation and enunciation				
4. Conversational ability				
D. PERSONAL TRAITS				
1. Industrious				
2. Emotionally stable				
3. Cooperative				
4. Honest				
5. Punctual				
6. Persevering				
7. Sincere				
8. Cheerful				
9. Poised				
10. Patient				
11. Enterprising				
12. Loyal				
13. Dependable				
14. Whitty				
15. Tactful				
16. Friendly				
17. Sportsmanlike				
18. Self-conscious				
19. Self-reliant				
20. Creative				
21. Unselfish				

DISCUSSION SHEET #3

JUST BE YOURSELF

One of the most delightful times of the year for many young folks is Halloween. On this festive occasion they conceal their true identities and assume other roles. For a few hours they imitate the characters which they are portraying. All too soon the night of Halloween passes and they revert back to their own actual characters.

Most of us at some time or other have imitated someone else. Young children will go about imitating members of the family, characters in the comic strips, or some character on television or in the movies. Boys try to imitate the batting style of a favorite big league star. Girls copy the dress or hair style of a favorite movie star.

We all want to be like someone else. We are often told to follow the example of laudable men and women. The danger lies in trying to copy to the last detail the mannerism of the person you admire.

No matter how attractive a particular characteristic is in someone else, it may not fit you. For example, suppose a girl goes about the school imitating the walk, talk, and other actions of the star in last night's movie. Your eyes will open wide and you will think, 'What's got into her?" "Who does she think she is?" "Who is she trying to impress?"

It is the custom of commercial companies to have some big name person endorse their product. The result is that millions of youngsters who admire this particular person will buy and use the produce believing it will help to make them a big leaguer, a pretty star, or a successful business man. Up to a certain point it will be true, but there are so many factors besides eating that go to make up a big leaguer, or use of a cosmetic to make a movie star. For instance, your height, strength, and ability to play ball, or personality, and ability to act to be a movie star.

"You are you."

Your abilities, interests, and physical features are different from any one else in the world. The thing to do is to practice being yourself. After all that's the way your friends like you and want you to be.

Tell what you understand by the phrase, "Be yourself."

THINGS TO TALK ABOUT:

1. When is a person not "being himself"?
2. Have you ever changed your behavior? Why?
3. When does a person know he is looked down on by others?

DISCUSSION SHEET #4
INDIVIDUAL PROJECTS

Assign oral reports on topics such as:

1. Grooming and personal appearance
2. Personal attitudes
3. Manners
4. Expressions
5. Making and keeping friends
6. Improving your personality
7. Common teen-age problems
8. Social Do's and Don't's
9. Following the crowd
10. You and your family

Bulletin Board Displays on such topics as listed above.

DISCUSSION SHEET #5

WHY YOU ACT THE WAY YOU DO

Many of you may have experienced walking down a street late at night and hearing a rustling sound behind you. The chances are your heart beat faster and you were tempted to run. You imagined that all kinds of things were behind you. You began walking faster without once glancing backward. But you didn't run. You were just about to break out as you saw a piece of paper go blowing past. This had caused the rustling noise. You breathed a sigh of relief and even smiled.

How could a little piece of paper cause you to become so frightened? Several things worked together--the fact that it was dark, you were alone on the street, and you heard a strange noise.

From the time you were quite young, you may have been afraid of the dark. You may have heard about people being attacked on a lonely street. The rustling noise you associated with something coming after you. All of these events caused feelings of fear. As soon as you discovered what caused the rustling and saw it would not harm you, your fear vanished.

Our emotions warn and help us in certain situations. When a dog chases you, you run from fright. When you see something humorous, you register a smile. Death of a close friend brings sdaness and sorrow. When someone spreads false gossip about you, you may display aggression, or, you may just give up.

There are many other kinds of feelings. Some are: happiness, anger, love, surprise, anxiety, reverence, pity, dismay, and others.

Everyone has experienced these emotions. You have noticed that people express their emotions differently. This is only natural. As you grow emotionally you will change more. Don't feel ashamed to express yourself emotionally. It is not a sign of immaturity to cry when you feel deeply. The thing you have to learn is to control your emotions, and to express them sincerely and constructively.

Tell how your emotions help you.

THINGS TO TALK ABOUT:

1. Ask members of the class to act out various emotions.
2. How does a young child of two or three years of age express his emotions? Compare this with the way you express your emotions.
3. What part does imitation have in controlling emotions?

DISCUSSION SHEET #6
WHAT ARE THE THINGS THAT DISCOURAGE ME?

1. Common causes of discouragement are:
    1. defeat of plans
    2. uncertainty about family affection and relationships
    3. uncertainty about the future
    4. realization of personal weaknesses or faults
    5. poor health
    6. lack of friends
    7. unfaithfulness of friends
    8. broken promises
    9. unsatisfied desires (desiring to go somewhere and being unable to go)
    10. irritations and little upsets such as a flat tire when you desire to use the car, buttons off clothes, etc.
    11. troubles of loved ones
    12. monotony (seeing too much of the same persons, or staying too long in one place, or doing the same activity for too long a time)
    13. weather conditions
    14. criticism by others
    15. disappointments (such as the failure of a planned entertainment, or your inability to go a certain place)
    16. not being able to have your way in matters of importance to you

2. All people are discouraged at times. We can help ourselves and each other overcome these periods. The "blues" is a common ailment among humans as you have probably noticed in discussions of this problem.

3. Now that some of the causes of discouragement are in mind perhaps we can find a means of overcoming them. Try to discover the cause of the discouragement. If there is something which you can do to change the situation, do it. For example, lack of friends or monotony under some conditions may be changed if you really make a determined effort.

    If you cannot control or change the situation, try to occupy yourself with some other activity. For example, if your plans for a picnic are upset, you might stay at home and have the picnic in the back yard or on the kitchen table. In case you substitute some other activity, accept the facts of the situation and make the best of it. For example, you really would rather go away for the picnic. Don't try to fool yourself into thinking that the picnic at home is better fun than the one away from home. Recognize that you can have fun at home of a different type and be content for the present.

4. It is better if you can catch yourself before you slide into a mood of depression. If you feel yourself becoming discouraged, do something immediately to change your attitude, surroundings, or activity. Sometimes you can escape these moods complete if you notice them soon enough.

5. If discouragement overtakes you, you must use measures to remove it. Change your environment so that your mental attitude will change. Try to appear cheerful to people around you. Sometimes just trying to be cheerful helps us really to be so. Avoid people who offer you sympathy, and seek companionship with those who try to interest you in activity that takes your mind off your worries.

6. If nothing helps you, why don't you compare your ills with someone who really has had difficulties to face in life such as Helen Keller, Robert Louis Stevenson, Theodore Roosevelt, Milton, Beethoven, Handel, Charles and Mary Lamb? Perhaps your discouragement will seem so small beside the discouragements which these people had to face and overcome that you will find yourself more contented. Then go out and become involved in some activity--and don't stop the activity until you have forgotten your troubles.

SUGGESTED PROCEDURES:

1. Discuss "What are the things that discourage me?" One of the chief purposes of this project is to allow the students to realize that the same occurrences that discourage them, make other people blue. The basis of most unhappiness is quite similar. Troubles do not seem so overwhelming when one realizes that others are troubled with the same problems or have similar feelings of discouragement.

2. "Is there anything which I can do to help myself when I get the 'blues'?" A thorough discussion of means of allaying moods of depression should be undertaken. Allow the students to suggest as many ways as they can. The teacher may then summarize the suggestions in a short friendly talk with the group.

3. Perhaps students will briefly explain the reasons why some of the persons mentioned in the above material had lifelong discouragements to face and how they faced these discouragements.

DISCUSSION SHEET #7

HOW CAN I TAKE DEFEAT?

1. Emotional stability or emotional health means that one is able to balance that which is outside (environmental forces, people, etc.) with that which is inside (ambition, desires, drives). In other words, even if the forces outside one are too powerful for the forces within, it is possible for the individual to remain emotionally stable by directing the ambition, desire, or drive to an expression in some other form.

2. There are three types of defeat we must face in life:

   (1) The first concerns facing a defeat or failure that cannot be remedied. It has happened and nothing can undo it. For example, you wish to make a C average in school. You study hard, but when you receive your report card, you find that you have a D average. You vow to study harder. You spend more time studying than you did formerly and still receive D's. It seems that you cannot make a higher average. You may do one of several things:

   a. say the teachers are unfair
   b. decide the whole school is too competitive and that it won't be worthwhile for you to try to study
   c. decide that perhaps a higher average is too difficult for you, and that you need not feel defeated

   Which attitude would be that of the emotionally stable person?

   Perhaps you desire to be a success in athletics, but somehow fail to achieve it. What will you do? You may face the fact that athletics is something in which you cannot star and find satisfaction in other types of activity or get what fun you can from athletics without being on the varsity team.

   Do you refuse to acknowledge your shortcomings or faults when they cause you defeat? Do you try to overcome the faults? Do you substitute other successes for these defeats? Do you blame others and things around you? Do you day-dream you are successful?

   The emotionally stable person will try to overcome the faults, or, failing that, will admit that he can have a moderate degree of success. No one can be a success in all activities.

   (2) There is another type of defeat to face. Suppose you are an excellent tennis player. You lose because your opponent's serve is so good that you find it impossible to return the ball a number of times. How are you going to feel at the close of this game? Will you

   a. secretly blame him for using a discourteous, smashing drive?
   b. tell yourself that perhaps you didn't feel well and would have done better otherwise?
   c. admit that he has a drive that is good and perhaps you could learn it? (Then set about doing it.)

   The emotionally stable person will do c. In other words, if you are defeated, try to find the cause of your defeat and remedy the situation.

   (3) A third type of situation which we must face is taking criticism. When we are criticized, we should listen to it calmly; consider the criticism to determine whether it is just; if it is not just, ignore it and say nothing; if it is just, profit by the suggestion.

SUGGESTED PROCEDURES:

1. "What is defeat?" may be the subject of the first discussion. Allow the class to discuss it fully and freely.

2. Each type of defeat may be studied separately, perhaps on separate days. Students may practice the methods of meeting these defeats, such as taking criticisms, in their daily life situations.

3. The group may be divided into three smaller groups. Each of these may be asked to prepare some sample behavior situations for one of the three types of defeat mentioned. These may be presented to the entire group as a judgment test in which each student decides which of three possible answers expresses the most emotionally mature reaction. Suppose that your teacher says, "Bob, this is a 'messy' looking paper. I'm sure that if you tried, your work could look much neater." What will your reaction be?

   (1) Will you grumble and say, "Aw, she's just too fussy; all the other papers look like mine"?

   (2) Will you become angry and refuse to do anything with the paper?

   (3) Will you look the paper over, decide whether she is correct; and if she is, re-copy the paper and attempt to turn in neat work from that time on?

4. In directing this activity, the teacher should avoid permitting the "socially-approved," or "morally-correct" emphasis to influence student judgment. The decisions should be based upon a consideration of good mental health, not good morals. The course of action that will result in the most realistic and constructive facing of the issues, the least rationalization and running away from reality is the one that should be accepted as "best."

DISCUSSION SHEET #8

HOW CAN I INCREASE MY CONFIDENCE IN MYSELF?

BACKGROUND INFORMATION FOR DISCUSSION:

1. The basis for lack of self-confidence is usually fear. Frequently it is groundless fear. You may actually be able to perform a certain activity very well, but you are afraid you cannot do it. Therefore you do not. Your lack of confidence in yourself may defeat you more often than your lack of skill.

2. We sometimes lose self-confidence because we tackle big jobs too quickly. If we learn to do an activity by easy stages, we will eventually become adept at it. If you are timid and shy about mixing with people, try making just one friend. Look around your class and see someone whom you think is shy and lonely, or someone who is friendly. Try being nice to that person. Soon you may have a friend. Then try another, until you are surrounded by a circle of friends.

3. Everyone can have self-confidence if he tries. You must build self-confidence slowly and carefully for each skill or situation in which you now lack confidence.

   First: recognize the fact that you lack confidence in your ability to do some specific activity.

   Second: learn just how you could better your ability by slow, easy steps.

   Third: recognize that you cannot perform all activities as well as the best. Set your limit of expected performance.

   Fourth: practice by slow, easy steps until you have reached your limit of mastery in the ability.

   Fifth: practice your ability until your response to the situation is at least partly automatic. By then you have built self-confidence.

   One very important fact to remember is that if you want something badly enough to fight for it, you are more likely to succeed in attaining the goal.

4. It is necessary to learn new activities with calmness. If you make an error, what of it? Profit by the mistake and go on. No error is serious enough to make you ill or excited. Making mistakes is one of our most valuable methods of learning.

5. It may be physically, mentally, or socially impossible for you to do certain things well and to gain self-confidence in them. Recognize that fact and abandon certain activities.

SUGGESTED PROCEDURES:

1. "What is self-confidence?" should be answered by the class in general discussion. Examples may be used.

2. "If I lack confidence, what can I do about it?" In discussing this question, the teacher may use examples such as learning to play tennis. It would be well to start with definite skills such as swimming, etc., before attempting to do anything with the more abstract abilities such as class recitations, making friends, etc. The process for developing self-confidence may be stated here.

3. "What effect should mistakes have on me?" A discussion of errors, why they are made, who makes them, their value in the learning process, and how we should treat them will be valuable to students.

4. "In the performance of which activities and abilities do I have confidence?" Allow students to make a list of activities they do well. This should include unimportant activities as well as more important ones. Habits of daily living are important and should be listed.

   The teacher should go over the lists with the students individually. Some students will need encouragement, others may need to be asked a question or two to point out that they are over-confident. This may be accomplished during directed study periods. Ask the group to study their lists and gain a new picture of themselves as persons who have ability to accomplish activities.

5. "In the performance of which activities or abilities do I lack confidence in myself?" The negative list may now be made. Ask the class to list those activities and abilities which they most desire to build. Again the teacher should be careful to see that the students do not list abilities they already have nor tasks too difficult for them to attempt at their age. Allow each student to study his negative list and compare it with his positive list.

6. "How can I develop these abilities and thus increase my self-confidence?" Repeat the process for building self-confidence. Emphasize the fact that they should start with the easiest activity or ability first and work toward the harder ones. This group discussion should be followed by an obvious and friendly attempt on the part of the teacher to encourage individual interviews between the student and himself or the student and the counselor.

7. What influences affect the development of our personality.

DISCUSSION SHEET #9

CLASSROOM PROJECTS

Conduct Panel on Classroom discussion on procedures which pupils can follow to develop and improve various types of personality traits and characteristics.

Role - play everyday situations showing the student's concept of an effective personality.

Refer back to Discussion Sheet #2 and write short article describing the ways you could improve your personality.

Discussion of the statement "She has so much personality".

DISCUSSION SHEET #10

Discussion Questions:

What is the relationship between personality and ability to make friends?

How do we choose our friends?

Why do some people have difficulty making friends?

Some dangers in making friends.

Why do we need friends?

How do you measure personality?

What is a "good" personality?

What is a "bad" personality?

Does everyone have the same amount of personality?

Is personality hard to define? Why?

SUGGESTED LITERATURE FOR USE WITH GUIDANCE UNIT *

I Got a Name	(P in L)
Prelude	(P and P)
The Erne from the Coast	(A in A)
The Piece of String	(P and P - 42)
Carry On, Mr. Barnes	(A in A)
The Pheasant Hunter	(A in A)
The Thousand Dollar Bill	(P and P)
Bad Influence	(A in L)
Clodhoppers	(A in L)
The New Kid	(A in L)
The Lottery (play)	(A in L)
The Best-Hated Man in Town	(A in L)
A Little Game of Monte	(A in L)
The Secret Life of Walter Mitty	(SS II)
The Sea Devil	(SS II)
Susana and the Shepherd	(SS II)

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* These pretty much deal with an individual's relationship to other people--the great need to be accepted, whether to be yourself or follow the crowd, social pressure, etc.

11TH GRADE ENGLISH--GUIDANCE UNIT

PERSONAL AND EMOTIONAL ADJUSTMENT

I. Personal background and needs
   A. Use general information sheet at the beginning of the unit (see attached copy)

   B. Our basic needs

   C. Emotions and feelings--leading to emotional maturity

   D. Personal goals and how to get there

   E. Meeting difficulties and facing disappointments

II. Understanding others

   (Use some material from either Cole's or Jersild's The Psychology of Adolescence, or from any mental hygiene book)

III. Problems

   A. "What are your problems" (Science Research Associates) Filmstrip

   B. Taking criticism

   C. On being self-conscious

   D. Smoking and drinking

   E. Understanding superstitions

   F. Handling fears

   G. Dangers and gossip labeling and generalizing

   H. Fact or opinion

IV. The Future

   (A useful book might be Toward Adult Living [American Guidance Service, Inc.])

   A. "How shall we live? A teenage Discussion Series" (The Jam Handy Organization) five filmstrips and records for discussion

   B. Hobbies for self-expression

   C. Developing an adequate philosophy of life [see attached sheet]

      1. Collect newspaper and magazine clippings that show the results of differing philosophies about life.

      2. Have class read biographies of famous people to see if they can ascertain the person's philosophy of life. [See Biography list under Reading Section, p. 88]

V. General discussion about problems--free wheeling (based on "Let's Talk" an SRA booklet)

VI. Panel on "How We Feel About Radio, TV and Movies"

Personal feelings as well as family disagreements can be aired. Use of judgment and use of time can be developed. Full discussion should result.

PERSONAL RELATIONSHIPS

(This unit can be partially based on the booklet by Cosgrove and Josey, About Marriage and You, Science Research Associates, 1954.)

I. Dating [see Chapters 6, 7 and 8 in About Marriage and You]

    A. The importance of personal appearance

    B. Popularity (There might be some emphasis on speech communication and story telling)

    C. Going steady--needs and problems

    D. Values--personal and group

II. Marriage and Family Living (refer especially to chapters 8 through 15 in About Marriage and You)

    A. Things to think about before marriage

    B. Homemaking as a career for girls
    The relationship of the home and work to the boy

    C. What makes a successful marriage (see A Guide For Family Living, SRA)

    D. Managing the home

        1. The need for writing letters

        2. Understanding contracts--reading legal material (a lawyer might be consulted on this particular part)

        3. Finances and budgeting in the home

    E. The raising of a family (cf. Cheaper by the Dozen or The Family Nobody Wanted)

    F. Intelligent consuming

III. Group life

    A. The group and me

        1. "Belonging to a group" (Encyclopedia Britannica film)

        2. Group action

        3. Prejudices because of the group (cf. Stars in My Crown)

        4. Group thinking and pressures (cf. "The Lottery" by Shirley Jackson)

        5. Where do I get my ideals (cf. The Family Nobody Wanted)

B. The place of laws and their meaning in our society. (cf. Crash Club or Drag Strip)

C. Democracy as a way of life

1. Freedom and responsibility

2. Taking part in politics

D. "Your Attitude is Showing" (Science Research Associates)

This is a discussion text for all students planning on going to work directly from high school. In clear, concise language it explains the principles of good human relations and how to apply them.

GETTING MORE OUT OF SCHOOL

I. Hints on studying

A. Basic study procedures

B. "How to Take a Test" (Science Research Associates)

This is directed both towards school and employment tests

II. School rules and the reasons behind them

III. Grades and learning--The emphasis here should be on the meaning of grades and the importance of getting something out of school

IV. The importance of reading--occupationally and personally

V. Getting along with teachers (cf. "Paul's Case" by Willa Cather)

VI. Logic and reasoning--"A Guide to Logical Thinking" (Science Research Associates Booklet)

VII. Breadth and depth in adult living

If there is time and without over-lapping other units throughout the year, the following might be utilized:

EDUCATION

I. Getting something out of high school

A. Personal skills: such as writing, reading, typing, communication skills, mathematical skills.

B. Occupational skills

II. The Dropout

A. The why and the why not

B. "What good is high school" (Science Research Associates booklet)

III. Educational possibilities beyond high school

  A. Apprenticeships

  B. Trade and vocational schools

  C. Vocational rehabilitation

  D. On the job training

  E. Job corp

  F. The world of work as an education

IV. Education for leisure time--"Enjoying Leisure Time" (Science Research Associates booklet)

CAREER *

[See The Teacher's Role in Career Development] by Tennyson, Solbahl, and Mueller)

I. Ability and interest

  A. Types of abilities

  Emphasis here should be both on abilities developed through school and personal abilities. It might be indicated that there are some 75 identified abilities at the present time.

  B. Interests--"Discovering your real interests" (Science Research Associates Booklet)

II. Appraising yourself in relation to the work world

III. Choosing an occupational field--"Planning Your Career" (Encyclopedia Britannica film)

IV. The world of work (Ch. 3 in If You're Not Going to College, SRA)

  A. The changing world--"The Shape of the Labor Force" [Attached dittoed sheet]

  B. "Our World of Work" (Science Research Associates booklet)

  C. "Your Future Occupation" (Bi-monthly publication--excellent motivational material)

V. A Look at Job Opportunities (Ch. 4-6 in If You're Not Going to College)

  A. Working with things, people and ideas

  B. The importance of all jobs

  C. Films and material concerning jobs:

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* Be careful not to encroach on the 12th grade unit: "The World of Jobs."

"Getting a Job" (Encyclopedia Britannica film)

"Finding the Right Job" (Coronet Film)

"How to Get a Job" (Science Research Associates booklet)

"Successful Job Hunting" (Attached article)
Ch. 8, If You're Not Going to College (SRA)

VI. Military Service (Counselor or recruiter could be helpful)

- A. Draft regulations

- B. Voluntary military service possibilities

VII. The Upper-level Rochester Occupational Units might be feasible for an exceptionally low ability group.

DEVELOPING A PHILOSOPHY OF LIFE

Grade Level 11

Purpose or Central Theme

To help students understand the value of and the need for establishing a philosophy of life.

Suggestions for Introducing Topic

1. Begin with a discussion of the film, "Understanding Your Ideals."
2. Ask, Do you know what things in life are really important to you? Do you know how to go about achieving them?

Techniques and Activities

1. Discuss "What is a philosophy of life?" (Answer on page 3 of "Building Your Philosophy of Life")
2. Discuss "Why have a philosophy of life?" (Answer on page 5)
3. How do you go about finding a way of life that suits you? (Answer on page 10)

References and Materials:

"Building Your Philosophy of Life" (attached)

Discussion Guide

It has been suggested that an adequate philosophy should contain principles which:

1. Are practical and can be lived and applied in everyday life.
2. Are optimistic and gives you faith that life can be improved and problems solved.
3. Emphasize the worth and dignity of each individual.
4. Cause you to share the values and interests of life with others.
5. Set worthwhile tasks for you to accomplish.
6. Include a wide range of interests and appreciations.
7. Set high standards so that you have intimate and continuous contact with the highest and best--with beauty, truth, justice, and goodness.

Discussion Questions and Activities

1. In the light of the above, discuss the following statements:
    - A. Children are esentially self-centered and see everything in relation to themselves.
    - B. The world owes me a living.
    - C. Anything is all right as long as you don't get caught.
    - D. Don't be a square, everybody's doing it.
    - E. Money is the key to happiness, and wealth the only symbol of success.
    - F. One's beliefs and feelings about other people and about what is important in life will reveal themselves in his behavior.
    - G. In order to become mature and adopt a mature attitude toward life, it is necessary to give up childish behavior and childish ways of thinking of yourself as the center of the universe. You need to find a sense of direction for your life and determine what things are important.
2. How is one's philosophy of life related to his vocational choice?
3. What part does religion play in a philosophy of life?

GENERAL INFORMATION FORM

Name__________________________ Date__________________________

Address__________________________ Phone__________________________

Father's Name__________________________ Mother's Name__________________________

Father's Occupation__________________________ Mother's Occupation__________________________

Date of birth__________ Height________ Weight________ Hearing: Good___ Fair___ Poor___

Vision: Good____ Fair____ Poor____ Do you wear glasses?__________________

Have you any physical defects?__________ What are they?__________________

Absence from school because of illness: Frequently_____ Seldom_____ Never_____

What subjects do (did) you like best?__________________________

What subjects do (did) you like least?__________________________

List all school and out-of-school activities, clubs, teams, organizations in which you have taken part, and give the offices you have held:__________________________

____

____

What activities would you like to get into?__________________________

What subjects are you taking now?__________________________

Subject	Hour	Teacher	Comments About This Subject

What ability and aptitude tests have you taken?__________________________

Name the teachers you feel know you best:__________________________

List all of the jobs you have ever had. Begin with your latest job and work back.

Kind of Work	Length of Time Employed	What did you Like or Not Like About the Job?	Name of Employer

What was your most interesting job?______________________________

Why did you like it?____________________________________

What kinds of work can you do best?______________________________

If you could do anything you wanted to, what job would you choose?________________

____

What vocations are you considering?______________________________

____

Have your parents suggested any particular vocation to you?____________________

If so, which one?________________ Do you agree with their choice?________________

Are you acquainted with any people who are at work in your chosen field?____________

Who are they?	Names of Companies for Which They Work	What are Their Positions?

How do you get the money you need? ☐ Earn it ☐ Allowance ☐ Ask for it

SAMPLE UNITS
ACADEMIC

DRAMA AND THE SLOW LEARNER

10th-11th-12th Grade

VALUE

Properly taught, classroom dramatics is more righly rewarding than any other phase of the English curriculum. By its very nature it is a more realistic kind of literature than other types of prose, such as the short story or poetry. The slow learner can

1. Get audience training,
2. Take part in a cooperative endeavor,
3. Release his personality, and
4. Obtain psychological therapy or mental hygiene through establishment of desirable traits and the correction of undesirable traits.

TEACHER REQUIREMENTS

1. The teacher must have an infectious enthusiasm. Actually, more melodrama in the teaching would result in richer appreciation.
2. Helpful would be a knowledge, skill, or training in acting or literary interpretation. Acting especially is helpful.

DON'TS

1. Don't forget that the soul of a play is action. It is not fully a play until it is performed. To study a play without considering its actibility is to lose sight of its main distinguishing feature.
2. Don't spend precious time defining technical terms (elements) such as exposition, inciting crisis, climax, denouement, etc. Our cardinal objective, enjoyment of a play, is not dependent on any knowledge of such dramaturgical vocabulary.

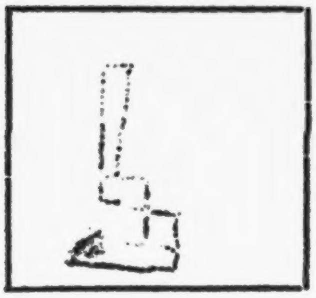
PROCEDURES AND METHODS

1. Perhaps a brief discussion of the double nature of language is in order here. Speech is both visible and audible. We are inclined to overlook the visible nature of speech in the communication process. The movements and postures of our bodies convey thoughts and emotions more accurately than our system of sounds does. Historically, action undoubtedly preceded sound. Vocalizing was probably first used to complement or to accompany bodily movements. (cf. try-out gimmicks and "feedback" demonstration). For instance, we unconsciously assume a wider stance when we are bragging than when we are apologizing or thinking. Our problem in teaching acting lies in manipulating these two codes.

   As a practice skill, one could do this for play tryouts. 1. Have a person read a first person narrative selection such as Ring Lardner's "I Can't Breathe" and in spite of what the words say, read it as if you are a terribly distraught woman, in tears, who has "just learned that her husband has been carrying on with another woman. Forget what the words say; use them only as a vehicle for conveying your voice and emotions. 2. Read it as if you've just been informed that you've won the grade prize in a bake-off contest. 3. Read it as if you're thinking about a wonderful person you loved when you were in your 20's and this person was taken away from you by cancer. You're seventy years old now and were never able to marry because of your faith to your young lover, etc.

   This might help to demonstrate the importance of the visible code in the communication process and will also loosen kids up for future role playing.

   Each student has paper and pencil. Hidden from view is a student with a diagram of figures like this:



(This sketch is in minature. It should be blown up on an 8 x 11 sheet of paper)

   The student behind the screen tries to get the kids in class to duplicate his drawing. He is unable to take advantage of "feedback"; they are unable to see him or to question him.

   Then repeat the experiment, taking full advantage of feedback and visual signs. He may not show the diagram but he may do anything else. Students in the audience may ask questions, etc. This second phase takes about three times as long and is also almost 100% accurate.

2. Try to present Patrick Henry's "Liberty or Death" speech before an audience while at the same time you search your desk for a missing article. No matter how well you speak, your "listeners" will have become "watchers" and will not have heard.

3. Take classes on a tour of our own theater. Point out items of interest--wings, counterweight fly system, light battens, travelers, cyclorama, skrim lighting bridge, and, if possible, demonstrate lighting possibilities from the bridge, as well as the auditorium, showing function of the skrim color wheel, rheostats, effect of colored jells on various colored flats, etc. Also, show sample of set construction techniques.

4. Take time to tour the Guthrie Theater, television studio, etc.

5. Promote "dialmanship" in TV watching. Look for techniques of presentation.

6. Assign the seeing of plays in school and out, such as community theater, Old Log Theater, etc.

7. Do group pantomime
   a. Family goes for a Sunday drive (4 chairs to represent car). Father drives--gets back seat help (p. 337 in One-Act Plays for Today, Griffith & Mersand.)
   b. Pitcher, catcher, batter, umpire--tense moment in game.
   c. Make up your own....

8. It is best to give an interpretative experience before the first play reading. (Ex. "Death of the Hired Man." Carol Seagren portrays men with stance, drawl, gesture, voice and voice geography. Create an awareness of the sex difference in language to help the "actor" to interpret fine distinctions in personality differences. The excerpt from Roberts, Chapt. 1, on sex differences in languange is excellent here.)

9. Experience in choral reading may be of great help in breaking down barriers.
   a. Children enjoy reciting together and will respond to enthusiastic coaching on the part of the teacher.
   b. Listening to recordings of choral reading groups provides incentive--or hearing. (Seeing auditorium program of coached choral readers in encouraging.)

10. Read fun things with reluctant readers.
(Ex. - Life With Father, "Sunday Costs Five Pesos")--exaggerate accents.
(Irish maids, Swedish). In the above plays, exaggerate personalities.
Kids can rarely read plays successfully. Teacher reads because:

    1. He brings it to life
    2. No time to coach students outside class for a successful reading
    3. Also, one of the best ways to kill an interest in, say, Shakespeare, is to assign kids a part which they don't understand and/or don't want to read. However, this could be an excellent time to illustrate some acting principles. You could "set up a scene," such as in Julius Caesar, the part of Act I in which Cassius is using his most persuasive skills to sway Brutus to believe as he does regarding Caesar's rise to power. The scene ends with a brief soliloquy in which Cassius philosophizes and reveals part of his plan to get Brutus on his side. If this is not read with the "proper emphasis," it may not be quite clear into whose window Cassius plans to throw his notes. Have students paraphrase last 8 lines of Act I, scene 2.

    To illustrate what is meant by "proper emphases," try arranging these words horizontally and impose a familiar "melody" on them: "Wants pawn term dare worsted ladle gull hoe left wetter murder honor itch offer lodge dock florist. Disk ladle gull orphan worry putty ladle rat cluck wetter putty ladle rat hut an fur disk raisen pimple colder ladle rat rotten hut." This illustrates how important inflection is in conveying meaning. Without the "suprasegmental affix of inflection, the words mean nothing. Only by imposing an intonational pattern upon them do they assume meaning.

11. Read two articles in the English Journal to stimulate creative approaches:
    a. George E. Keyes, "Creative Dramatics and The Slow Learner," English Journal, February, 1965, p. 81

    b. Joseph F. Dutton, "The Slow Learner--Give Him Something New," English Journal, 53 (April, 1964,) p. 272

12. Go through a sample play production! (Lily The Felon's Daughter would be excellent)
    a. Act out portions of the play
    b. Pantomimes--either original ones or ones suggested by the teacher
    c. Create an interest in stage craft, sound effects, costumes, etc. (Thunder machines, rain machines--make them and perhaps use them in presenting an appropriate play.)
    d. Make a lot of steps of drama project.
    e. Use dialogs to introduce reading plays. Have students read them in different dialects--hillbilly, Southern, German, etc.
    f. Use broadway musical scores along with plays. (Buy plays in paperback.) Musical scores especially good. After acting out The Rainmaker, for example, play record of "110 in The Shade."
    g. Sound effects records useful (contact local radio stations, etc.)
    h. Prepare a scrapbook of drama events in the Twin Cities Area
    i. Bulletin boards

LIFE WITH FATHER

1. First step is to pose as a group whose responsibility it is to put on a play. How do you begin?
    a. Decide for what kind of group and for what purpose we must put it on.
    b. If it is to be a class play, one objective is to get a play with a large cast and since the last play was serious, this one should be a comedy.
    c. We look in catalogs and find that they are arranged by number of actors, plus the kind of group for which they are suitable.
    d. Our search brings us to "Life With Father"
        1. It has a cast of ________
        2. One interior setting (simplifies building)
        3. Quite popular (3200 consecutive performances on Broadway)
        4. We discover that it costs 1.00 for playbooks and $50 for royalty--this leads to brief discussion of copyright laws protecting author's product.
    e. Next problem is to picture action in a setting.
        1. Pictures of 1890 New York help us to imagine the setting.
        2. Layout of stage with acting areas given
        3. Students assigned task of designing set, with information given by author in first page of script--student must produce one overhead diagram and one from the front in perspective.
        4. Follow-up discussion reveals cross-section of ideas for the setting and final agreement as to the best plan.
        5. This follow-up also helps to provide background for "blocking" the action
        6. Explain what is meant by blocking directions XDRC
        7. Show sample of blocking rehearsal
        8. Ask for volunteer readers for parts in the play.
        9. Discuss characters as we come upon them. Develop characterization as a result of making a few interpretation errors. (inductively)
        10. Throughout reading give constant encouragement. Help with interpretation. By question and answer, character description and analysis, attempt to get students to understand character, his lines, and thereby arrive at satisfactory oral delivery. If this fails, teacher should read lines and students should imitate.
        11. Stop on fun scenes and re-emphasize the humor; discuss so that slow kids understand too.
        12. Ask frequent questions regarding meaning of lines.
        13. Give quiz occasionally concerning dramatic foreshadowing.

SUGGESTED ALLOCATION OF PLAYS BY GRADE LEVEL

10th	*I Remember Mama* *Life With Father* *You Can't Take It With You* "Sunday Costs Five Pesos" *Julius Caesar* *Time Out For Ginger* (acting versions) *Lily, The Felon's Daughter* (acting versions) "Red Carnations"
11th	*Teahouse of the August Moon* *Marty* "The Happy Journey" (in *America Today*) *Arsenic and Old Lace* (acting versions) *The Rainmaker* *Papa Is All* (acting versions) "Finders Keepers" *Stalag 17*
12th	"Dino" "The Sentry" *Sorry, Wrong Number* *Five in Judgment* *The Man Who Came to Dinner* (acting version) "In the Zone" *The Devil and Daniel Webster* *The Winslow Boy* "The Lottery"

Exercise in Prose Interpretation

This is a scene from Our Town which should create a mood of contentment, peace and serenity. It is traditionally delivered in a colloquial and philosophical manner. Watch the quality of your voice, for there is no need for a bombastic interpretation. Be careful to get the even, gentle touch. And, finally, remember that your pauses will make or break the gentleness of this interpretation.

The Hilltop

This time nine years have gone by, friends -- summer 1913.

Gradual changes in Grover's Corners. Horses are getting rarer. Farmers coming into town in Fords.

Chief difference is in the young people, as far as I can see.

They want to go to the moving pictures all the time.

They want to wear clothes like they see there ... want to be citified.

Everybody locks their house doors now at night. Ain't been any burglars in town yet, but everybody's heard about 'em.

But you'd be surprised though -- on the whole, things don't change at Grover's Corners.

Guess you want to know what all these chairs are here fur. Smarter ones have guessed it already. I don't know how you feel about such things; but this certainly is a beautiful place. It's on a hilltop -- a windy hilltop -- lots of sky, lots of clouds -- often lots of sun and moon and stars. You come up here on a fine afternoon and you can see range on range of hills -- awful blue they are -- up there by Lake Sunapee and Lake Winnapassaukee ... and way up, if you've got a glass, you can see the White Mountains and Mr. Washington -- where North Conway and Conway is. And, of course, our favorite mountain, Mr. Mondadnock's right here -- and all around it lie these towns -- Jaffrey, 'n East Jaffrey, 'n Peterborough, 'n Dublin and there, quite a ways down is Grover's Corners.

Yes, beautiful spot up here. Mountain laurel and li-lacks. I often wonder why people like to be buried in Woodlawn and Brooklyn when they might pass the same time up here in New Hampshire.

Over in that corner are the old stones -- 1670, 1680. Strong-minded people that come a long way to be independent. Summer people walk around there laughing at the funny words on the tombstones ... it don't do any harm. And genealogists come up from Boston -- get paid by city people for looking up their ancestors. They want to make sure they're Daughters of the American Revolution and of the Mayflower ... Well, I guess that don't do any harm either. Wherever you come near the human race, there's layers and layers of nonsense .... Over there are some Civil War veterans too. Iron flags on their graves ... New Hampshire boys ... has a notion that the Union ought to be kept together, thought they'd never seen more than fifty miles of it themselves. All they knew was the names, friends -- The United States of America. The United States of America. And they went and died about it.

This here is the new part of the cemetary. Here's your friend Mrs. Gibbs. 'N let me see -- Here's Mr. Stimson, organist at the Congregational Church. And over there's Mrs. Soames who enjoyed the wedding so -- you remember? Oh, and a lot of others. And Editor Webb's boy, Wallace, whose appendix burst while he was on a Boy Scout trip to Crawford Notch.

Yes, an awful lot of sorrow has sort of quieted down up here. People just wild with grief have brought their relatives up to this hill. We all know how it is ... and then time ... and sunny days ... and rainy days ... 'n snow ...tz-tz-tz. We're glad they're in a beautiful place and we're coming up here ourselves when our fit's over.

This certainly is an important part of Grover's Corners. A lot of thoughts come up here, night and day, but there's no post office. Now I'm going to tell you some things you know already. You know'm as well as I do, but you don't take'm out and look at'm very often. I don't care what they say with their mouths -- everybody knows that something is eternal, and that something has to do with human beings. All the greatest people ever lived here been telling us that for five thousand years and yet you'd be surprised how people are always losing hold of it. There's something way down deep that's eternal about every human being.

THORNTON WILDER

Exercise in attitude change

Cyrano is a poet, a philosopher, a wit. Remember that any offense to Cyrano's enormous nose means death from Cyrano's sword. The Vicomte de Valert has just witnessed the death of the Meddler because of his reference to Cyrano's nose. The Vicomte attempts to put Cyrano in his place by telling him that his nose is too large. In Cyrano's reply, you will find cues for the inflections that are to be used to convey the changes in attitude which are found in the speech.

Try to get a different attitude for every cue that arises. Keep in mind a smooth presentation of the speech. There should be little or no pause between each different attitude shift.

CALL THAT A NOSE?

Ahm, no, young sire!
You are too simple. Why, you might have said --
Oh, a great many things! Mon dieu, why waste
Your opportunity? For example, thus: --
AGGRESSIVE: I, sir, if that nose were mine,
I'd have it amputated -- on the spot!
FRIENDLY: How do you drink with such a nose?
You ought to have a cup made specially.
DESCRIPTIVE: 'Tis a rock -- a crag -- a cape --
A cape? say rather, a peninsula!
INQUISITIVE: What is that receptacle --
A razor-case or a portfolio?
KINDLY: Ah, do you love the little birds
So much that when they come and sing to you,
You give them this to perch on? INSOLENT:
Sir, when you smoke, the neighbors must suppose
Your chimney is on fire. CAUTIOUS: Take care --
A weight like that might make you topheavy.
THOUGHTFUL: Somebody fetch my parasol --
Those delicate colors fade so in the sun!
PEDANTIC: Does not Aristophanes
Mention a mythologic monster called
HIPPOCAMPELEPHANTOCAMELOS?
Surely we have here the original!
FAMILIAR: Well, old torchlight! Hang your hat
Over that chandelier -- it hurts my eyes.
ELOQUENT: When it blows, the typhoon howls,
And the clouds darken. DRAMATIC: When it bleeds --
The Red Sea! ENTERPRISING: When a sign
For some perfumer! LYRIC: Hark -- the horn
Of Roland calls to summon Charlemagne!
SIMPLE: When do they unveil the monument?
RESPECTFUL: Sir, I recognize in you
A man of parts, a man of prominence --
RUSTIC: Hey? What? Call that a nose? Na, na --
I be no fool like what you think I be --
That there's a blue cucumber! MILITARY:
Point against cavalry! PRACTICAL: Why not
A lottery with this for the grand prize?
Or -- paradying Faustus in the play --
"Was this the nose that launched a thousand ships
And burned the topless towers of Illium?"

These, my dear sir, are things you might have said
Had you some tinge of letters, or of wit
To color your discourse. But wit, -- not so,
You never had an atom -- and of letters,
You need but three to write you down -- an Ass.
Moreover, -- if you had the invention, here
Before these folk to make a jest of me --
Be sure you would not then articulate
The twentieth part of half a syllable
Of the beginning! For I say these things
Lightly enough myself, about myself,
But I allow none else to utter them.

EDMOND ROSTAND

From CYRANO DE BERGERAC, trans. Brian Hooker (New York, Henry Holt and company, inc. 1928), pp. 40-41

PANTOMIMES

take an apple from a bowl and eat it

thread a needle

open a bottle of pop and drink it

comb your hair using a spray or hair dressing

start a car and drive off

select two others: become a pitcher, a batter and a catcher

conduct an orchestra

light a cigarette for the _first_ time

wrap a package

fill a steam iron, test it, burn yourself

Exercise in meaning

This is just an exercise in fun. The tricks to success lie in the pauses and meanings which you give to Yellow Otter's "big-talk." He is "big-smart man; he's get-um medal on chest from big-knife chief," and he's struggling with the American language.

MEDALS AND HOLES

Bee-Zhee nee-chee! Me -- Yellow-Otter,
I'm going mak-um big-talk, 'Spectator Jone'.
Look-see! -- on chest I'm get-um golden mdeal;
Get-um woman on medal! -- Ho! good medal!
Me -- I'm go on Washin'ton long tam' ago;
Me -- I'm tell-um Keetch-io O-gi-ma, dose big w-ite chief:

"Eenzhuns no lak'-um Eenshun rese-vation;
No good! She's too much jack-pine, sand, and swamp."
Big-chief, him say: "O-zah-wah-kig, you be good boy!
Go back to rese-vation, Washin'ton gov'ment
Give-um all de Eenzhuns plenty payments,
Give-um plenty good hats and suits o' clothes
My heart is good to you; you damned good Eenzhun.
Me -- I'm stick-em dis golden medal on your chest."
Ho! I'm walk-um home. I get-um golden medal -- look-see!

But no get-um plenty good hats and suits o' clothes;
No get-um every year; only every two year.
Clothes no good! Look-see! Get-um clothes on new--
No good! Got-um holes in legs -- plenty-big holes
Wit' not much clot' around, and too much buttons off.
Gov'ment clothes she's coming every two year --
Long tam' between, too much -- wit' too much holes.

Before de w'ite man comes across big-water,
In olden tam', de Eenzhun got-um plenty clothes;
He mak'-um plenty suits wit' skins, -- no holes --
Even Shing-oos, dose weasel, Wah-boos, dose rabbit,
Dey got-um better luck -- two suits every year --
Summer, brown-yellow suit; winter, w'te suit --
No got-um holes.
Wau -goosh and Nee-gig, dose fox and otter,
Shang-way-she, dose mink, Ah-meek dose beaver,
Dey get-um plenty clothes each year two suits --
Summer, t'in clothes; winter, t'ck fur clothes --
No got-um holes.
 Ah deek, dose caribou, dose deer and moose,
In spring dey t'row away deir horns;
In summer dey get-up nice new hat --
No got-um holes.

Me -- I'm big-smart man, smarter dan weasel,
Smarter dan moose and fox and beaver --
I got-up golden medal on chest from one suit clothes
In two year -- no-good clothes, no-good hats!

'Spector Jone', you tell-um our big-knift Grandfader so:
"Yellow-Otter not got-um plenty good clothes;
No got-um silk-black hat, no stove-pipes hat;
Him got-um plenty much holes in Washin'ton pants."
Tell-um holes in pants now big, plenty-big --
Bigger dan golden medal on chest!

So much -- dat's enough.

Lew Sarett

Exercise in vocal tempo *

The following nonsensical bit will give you some merriment and will tax your ingenuity in the use of the pause. Although the meaning is far from profound, you should be able to decide on the correct phrasing. The test lies in whether you can carry the meaning over to the class without having the members follow the selection with their eyes. Observe how the meaning changes with shift in pauses.

> Esau Wood sawed wood. Esau Wood would saw wood. All the wood Esau Wood saw Esau Wood would saw. In other words, all the wood Esau saw to saw Esau sought to saw. Oh, the wood Wood would saw! And oh, the wood-saw with which Wood would saw wood. But one day Wood's wood-saw would saw no wood, and thus the wood Wood sawed was not the wood Wood would saw if Wood's wood-saw would saw wood. Now, Wood would saw if Wood's wood-saw would saw wood. Now, Wood would saw wood with a wood-saw that would saw wood, so Esau sought a saw that would saw wood. One day Esau saw a saw saw wood as no other wood-saw Wood saw would saw wood. In fact, of all the wood-saws Wood ever saw saw wood Wood never saw a wood-saw that would saw wood as the wood-saw Wood saw saw wood would saw wood, and I never saw a wood-saw that would saw as the wood-saw Wood saw would saw until I saw Esau saw wood with the wood-saw Wood saw saw wood. Now Wood saws wood with the wood-saw Wood saw saw wood.

An exercise of a similar nature as the above but on a smaller scale is designed to measure both punctuation and vocal tempo. For our purposes, the punctuation has been included.

> John, where Bill had had had, had had had had. Had had, had had the approval of the instructor.

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* Charles H. Woolbert & Servina E. Nelson, The Art of Interpretive Speech, 1956 by Appleton-Century-Crofts, p. 348

English 10
Pantomime Assignment

A most important tool to an actor is his body. Through bodily action an actor helps to re-inforce what his voice is doing, and bodily action may convey characterizations which the voice cannot.

For our next assignment, I would like you to try and communicate an idea to the class without using language in any form. Prepare a pantomime observing the following requirements:

1. Length - a maximum of 2 minutes
2. Subject - be original! Use your imagination, but keep in mind an action with which you are familiar.

   - Have two or three ideas in mind to avoid repetition.

     For Example:

     -- how to bake a cake
     -- how to change a tire
     -- getting up in the morning

3. Keep your subject a secret. The test of the pantomime will be to see if the class can identify it when you have finished. Remember it is not necessary to fool us. We're interested in how accurate you can be in the "realness" of your pantomime.

4. Observe details. If you're combing your hair, don't forget to set down the comb before you start eating breakfast. You'd look awfully funny walking around all day with a comb in your hair.

Exercise in meaning

Many of us have chanted Lewis Carroll's "Jabberwocky" for the fun of uttering the unusual combinations of sounds without too much attention to specific meanings. In this exercise, try to create a meaning for the words and the poem. Perhaps you might want to make a story out of the poem.

You will be unable to find the meaning of the words in a dictionary because Carroll manufactured them for this particular poem.

JABBERWOCKY

"Twas brillig, and the slithy toves
  Did gyre and gimble in the wave;
All mimsy were the berogroves,
  And the momeraths outgrabe.

"Beware the Jabberwock, my son!
  The jaws that bite, the claws that catch!
Beware the Jubjub bird and shun
  The frumious Bandersnatch!"

He took his verpal sword in hand:
  Long time the manxome fee he sought.
So rested he by the Tumtum tree,
  And stood awhile in thought.

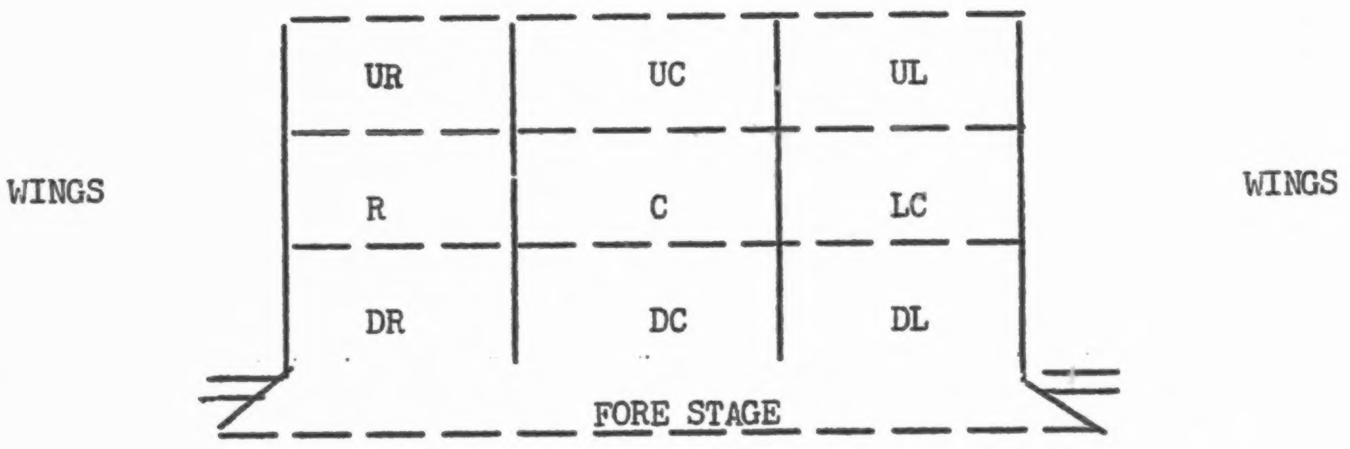
And as in uffish thought he stood,
  The Jabberwock with eyes of flame,
Came whiffling through the tulgey weed,
  And burbled as it came!

One, two! One, two! And through and through
  The verpal blade went snicker-snack!
He left it dead, and with its head
  He went galumphing back.

"And hast thou slain the Jabberwock?
  Come to my arms my beamish boy!
Oh, frabjous day! Calleeh! Callay!"
  He chortled in his joy.

'Twas brillig, and the slithy toves
  Did gyre and gimble in the wabe;
All mimsy were the berogroves,
  And the momeraths outgrabe.

Lewis Carroll


UR
UC
UL
WINGS
R
C
LC
WINGS
DR
DC
DL
FORE STAGE

Words you might hear around a theater.

on stage

off stage

stage right

stage left

up stage

down stage

project!

house

boards

forestage

trim

grand

teaser

leg

thech

dress

from the top

Elements of Production

The most evident element of a theater production is the actor. This is the person who makes the impression on the audience. This is the person most people connect with a dramatic production. There are, however, many many other persons connected with a dramatic production. Each person is just as important to the overall effect of a production as the next person.

The following list will give you a general idea of how many people are needed to make a production a success, and will attempt to give you a brief explanation of what each person does.

Director:	This is the person responsible for the entire production. To the director, all other persons are responsible. He makes final judgments on all plans, costumes, lights, props and in addition, the actors get their direction from him.
Designer:	This person is responsible for the set design and for the costume design. He works closely with the director and tries to design the play in accordance with the director's wishes.
Stage Manager:	This person is in charge of the entire production also. He acts as a secretary to the director. He sees to it that schedules are kept, that designs and constructions are on time, and that actors are ready and once the play goes into production he is responsible for everything that happens
Carpenter:	This person is responsible for seeing to it that the set is constructed exactly to the design of the designer.
Electrician:	This person makes sure the lighting plot is working and is set exactly as the designer and director wish.
Costume Mistress:	This person makes sure the costumes are made on time and according to the designer's specifications. The costume mistress informs the actors as to what needs to be done to care for the costume, and she is responsible for repair work, cleaning and good appearance of all costumes.
Property Master:	This person makes sure that properties are built or borrowed in accordance with the director's demands. He guards against breakage and makes sure each actor knows when and where to use his property.
Sound Master:	This person makes sound effects that the actor cannot make on stage. It may necessitate using records, tape recordings, an orchestra or any other equipment necessary to give the sound effect the director requires.
Shifting Crew:	These people see to it that scenes are changed properly and that each item of the set is in its proper place.

These are just a few of the peoples necessary to insure a good dramatic production. Each of these people has a crew of helpers to carry out the work efficiently and smoothly. It is not unusual for a dramatic production at the college level to use 8,000 hours of work to be a really excellent effort.

Glossary of Dramatic Terminology

(Adapt for Class Level)

Atmosphere: The overall mood or emotion that contributes to the effect the author wishes to achieve; for example, the bubbly feeling of The Unsinkable Molly Brown.

Characterization: A portrayal of characters through what they say and do and through what other characters say about them; through a description of the person: his clothing, his environment; and through what he tells us when he thinks.

Dynamic Character: a character that grows or develops during the action of a play.
Static Character: a character that remains the same during the action.

Conflict: the struggle between opposing forces, ideas, or significant characters that forms the basis of the plot of a story or play.

Protagonist: the main character in a story or play.
Antagonist: a character of force who directly opposes the main character.
Internal conflict: the struggle that occurs within the heart and mind of a significant character.
External conflict: that struggle between a significant character and outside force.

Dialogue: conversation between two or more characters. It can be used to reveal character, show conflicts between characters, give background information.

Episode: an incident, or series of incidents, that is complete in itself and is also part of the total action of a story or play. In a play a change of episode occurs every time a major character enters or leaves the stage.

Plot: the series of interrelated events that make up the total action. In a well-constructed plot, these actions are usually linked to one another through cause and effect in a way that brings out the author's meaning. As a very simple example, if an author presented one episode in which a man bullied all those around him at work, and then followed with an episode in which the man was bullied by his family when he arrived home, the reader could easily see that the author was trying to show that a person compensates for his weaknesses in one area by asserting himself in another.

Plot structures: the author may vary this:

Exposition: the part of the plot that gives the necessary background for understanding the characters and their conflicts.
Inciting Incident or Major Dramatic Question: the initial problem out of which the conflict arises. What question is the play concerned with?
Attack: the point at which the major dramatic question is made clear and most evident. The attack may be contained in a single line; a series of lines or an episode.
Rising Action: sequence of minor conflicts that lead to climax
Climax or Crises: the decisive moment in the conflict; the moment of highest interest; the point at which the major dramatic question hangs in balance.
Denouement or Falling Action: the part following the crisis in which the working out or unravelling of the conflict is shown.
Resolution or Solution or Conclusion: the outcome of the plot, the way an author ends the conflict. The point at which the major dramatic question is answered.

Motivation: the values, desires, or beliefs which cause a character to act as he does. Often a character is clearly aware of his own motives, but at other times, a character may not be aware of the true motives for his actions. For any character to be believable, it is important that his motivation be believable.

Setting: the time and place that the action of the story occurs. Setting also includes any elements of the play that result from place or time (such as weather, historical events that affect the people, or the kind of environment in which the characters live). Sometimes description of time, place, weather, furnishings--elements of structure--may be simply included because they help to give a sense of reality and credibility to a plot through their concreteness. At other times, the setting may emphasize the mood of a character (just as a rainy day may bring out or strengthen a feeling of sadness in people), or the setting may be appropriate to the events occuring in the play. At still other times, the setting may have important effects upon actions of characters. Setting is used to create mood and atmosphere.

Theme: the central idea or thought of the story. The theme can generally be expressed as an abstract statement (such as: Right will prevail in the long run), although it usually is never put into words in the play.

Sample Procedure for Teahouse of the August Moon *

This is a play which can be read in class with the students taking parts. They will easily respond to the gay, light comedy with a minimal of prodding from the teacher. The major parts, such as those of Sakini and Capt. Fisby, should be given to the better and more expressive readers, whereas the minor parts, such as those of the villagers, can be easily handled by the very poor reader.

The students should be carefully prepared that this is a play about conflict of culture--the West vs the East. Satire should be discussed and the good-natured attack on Western (American) idealism and the military establishment pointed out throughout the reading of the play. Certainly the slow learner can discover a lot about himself as Fisby says: "I used to worry a lot about not being a big success. I must have felt as you people felt at always being conquered. Well, now I'm not so sure who's the conqueror and who the conquered...I've learned from Tobiki the widsom of gracious acceptance. I don't want to be a world leader. I'm making peace with myself somewhere between my ambitions and my limitations."

The following questions and vocabulary are suggestive, not exhaustive or preemptory. The attached test has been found effective at this level.

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* from The Literary Cavalcade, Oct. 1964.

Sample Study Guide for *Teahouse of the August Moon*

Vocabulary

Act I

1. "He smiles with childlike *candor*." (p. 9a)
   --honesty in expressing oneself; frankness

2. "We have honor to be *subjugated* in fourteenth century by Chinese pirates. In sixteenth century by English missionaries. In eighteenth century by Japanese warlords. And in twentieth century by American marines." (p. 9a) Also, (p. 10a)
   --brought under control or conquered

3. [explain Quonset hut or office as used in WWII] (p. 9b)

4. [explain "noncoms"] (p. 10b)

5. "The *destitute* village of Tobiki is revealed with its sagging huts and its ragged villagers..." (p. 23b)
   --lacking the necessities of life, living in complete poverty

6. "As they step out the door of the office, the villagers rise and bow respectfully in *unison*" (p. 23c)
   --all together, at once.

Discussion Questions

Act I

Scene 1

1. What is a "culture"? Later be prepared to contrast the American and Okinawan cultures.
2. Why is Captain Fisby sent to Tobiki?
3. What is plan B? What is the author, John Patrick, making fun of?
4. When Colonel Purdy says to Captain Fisby on p. 11b, at the top, "Captain, you are finally getting a job you're qualified to handle--teaching these natives how to act human," what does he *reveal* about himself. Later, on p. 22a, Purdy shows further ignorance of people, books, and culture. The author is satirizing, but is is a kindly satire.

Scene 2

1. What is meant by "losing face" in Oriental custom? (cf. reference to lady going to visit grandson in Tobiki tied to the jeep)
2. Describe what happens to Fisby before he finally gets to Tobiki.

Scene 3

1. Why does Sakini become sarcastic when Fisby says the Americans intend to lift the yoke of oppression?
2. Is "gift bearing" an important part of the Oriental culture?
3. Why is there no cricket in Mr. Hokaida's cricket cage that he gives to Captain Fisby? Is this good philosophy on a deeper level? Explain?
4. Explain: "May August moon fill your cup" (p. 24c)
5. Outline some of the Okinawan customs Fisby encounters in organizing his democracy.
6. What is a geisha girl? (see p. 25c)

WHAT QUESTIONS DO YOU HAVE ON ACT I? JOT THEM DOWN.

Sample Study Guide for Teahouse of the August Moon

Vocabulary

Act II

1. "Well, she's not going to cause dissension in my village" (p. 28a)
   --strife, quarreling
2. "Tell her discrimination is being eliminated" (p. 28a)
   --not treating everyone fairly and equally

3-4. "I sent an ample amount according to specifications" (p. 34a)
   --plentiful, enough
   --a detailed description of the parts of a whole; the particulars

5. "He glances about furtively" (p. 34b)
   --secretly
6. "Lady Astor begins to drink the concoction" (p. 36c)
   --something made by a mixing of many ingredients
7. "They watch her lap up the liquor and lick her lips with relish" (p. 36c)
   --delight and enjoyment

Discussion Questions

Act II

Scene 1

1. Why did Mr. Sumata leave the village?
2. What has been Lotus Blossom's history on the island?
3. What did Miss Higa Jiga and the ladies in the Democratic League want to make them equal with Lotus Blossom? How does she get her way?
4. What does the giving of a chrysanthemum mean in Okinawan culture?
5. Explain the true function of a geisha girl? (cf. p. 33a)
6. How does Mr. Oshira plead with Fisby for a teahouse (cha ya)?

Scene 2

1. What has Capt. Fisby accomplished at Tabiki?
2. How has he adapted himself to its culture?
3. What is Col. Purdy's reaction?

Scene 3

1. How does Fisby handle Captain McLean?
2. What are McLean's theories on gardening?

Scene 4

1. Why won't the soldiers and sailors at Big Koza buy the products of Tobiki?
2. What accidental solution to the industry problem does Fisby stumble onto?
3. What do they name their product? Where does the name come from?

* 4. What is the author satirizing about human nature in this scene?

5. How does the scene close? Explain the symbolic meaning of the close.

Sample Study Guide for Teahouse of the August Moon

Vocabulary

Act III

1. "Lotus Blossom performs for them a traditional dance of infinite grace and delicacy" (p. 38a)
   --without end, beyond measure

2-3. "The guests, alarmed by the sudden intrusion, scatter in all directions. In the midst of this bedlam--" (p. 39a)
   --to break in on something, interrupt
   --crazy, noisy confusion like an insane asylum

4. "I ask you not to provoke me needlessly" (p. 39b)
   --to excite, to anger, to irritate

5. "Behind the scenes can be heard the destruction of the stills and the dismantling of the teahouse" (p.)
   --to take apart

6. "Fisby sits watching her mutely" (p. 40c)
   --silently, not saying anything

Discussion Questions

Act III

Scene 1

1. What changes have taken place in Tobiki during the several weeks between the close of Act II and the beginning of Act III?
2. What month is it in this scene? What significance to this if any?
3. What is the big celebration about?
4. Explain the custom of the wrestling match.
5. Although Seiko really wins the wrestling match, why do the 3 judges declare Mr. Hokaida the winner?
6. How do Fisby and McLean entertain the islanders?

Scene 2

1. What brought Colonel Purdy to check up on Fisby at Tobiki?
2. What is the Colonel's real objection to what Fisby has done?
3. What does the Colonel order done to the distillary and the teahouse?
4. What is a court-martial?

Scene 3

1. Why doesn't Fisby want to marry Lotus Blossom? Why wouldn't it work out? Do you agree?
2. What does Fisby tell Sakini he has learned from Tobiki?
3. What has made Colonel Purdy change his mind?
4. How has Sakini outwitted everyone?

Sample Test on Teahouse of the August Moon

I. Matching: Identify who said the following lines in the play. Place the proper letter in the blank at the left. A character may be used once, more than once, or not at all.

Characters

A	Sakini
B	Sergeant Gregovich
C	Col. Purdy
D	Capt. Fisby
E	Old Woman.
F	Old Woman's Daughter
G	The Daughter's Children
H	Ancient Man
I	Mr. Hokaida
J	Mr. Omura
K	Mr. Sumata
L	Mr. Sumata's Father
M	Mr. Seiko
N	Miss Higa Jiga
O	Mr. Keora
P	Mr. Oshira
Q	Lotus Blossom
R	Captain McLean

_____ 1. But Colonel not make mistake.
_____ 2. For a while I was given a job likcing envelopes.
_____ 3. But my job is to teach these natives the meaning of democracy, and they're to shoot every one of them.
_____ 4. Life is a battlefield with its own obscure heroes.
_____ 5. Oh, they like that, boss... this is their favorite speech.
_____ 6. In my youth I work in Manila. How is Mr. McKinley?
_____ 7. All moons good, but August moon....
_____ 8. It's... it's the right to make the wrong decision.
_____ 9. You get that Mr. Sumata and tell him I'm returning his present. East is East and West is West, and there can be no twain.
_____10. She say you promise everybody going to be equal. (Who is the "she")
_____11. Chemicals will kill all your earthworms and earthworm will aerate your soil.
_____12. I was anxious to hear your report on you-know-who.
_____13. I want to see who I send to analyze an analyst.
_____14. Fortune comes in back door while we look out front window.
_____15. Okinawa invaded many times. Not sink in ocean yet.
_____16. This ends my Army career.
_____17. Tell her that I am clumsy...that I seem to have a gift for destruction.
_____18. Country that has been invaded many time soon master art of hiding things.
_____19. I've learned from Tobiki the wisdom of gracious acceptance.
_____20. Colonel count in French and not notice one pair of shorts missing in Okinawa.

II. Complete: Complete Sakini's monologue with the audience. He begins and ends the play with this speech.

(1.) ______________makes man think. Thought makes

man (2.) _____________. (3.) ____________ makes

life endurable. Our play has ended. May (4.)

_____________ moon bring gentle sleep.

III. Multiple choice.

_____ 1. What are the general targets of John Patrick's comedy, that is, what
_____ 2. is he kindly "making fun of" or satirizing. (2 answers)
  a. Idealism and conceit of Western culture
  b. Eastern ignorance
  c. the military-type person
  d. the triumph of democracy
  e. the inhumanity of Okinawans.

_____ 3. If Lotus Blossom were to marry Captain Fisby and come to his home town in America to live, she would probably be:
  a. quite happy
  b. quite unhappy
  c. fairly happy

_____ 4. Why does the author have the Okinawans speak in their native language rather than in English?
  a. makes the play seem more profound (deeper meaning)
  b. adds flavor and humor to the play
  c. shows the author's knowledge of Oriental languages
  d. helps create confusion in the funny plot

_____ 5. In comparison with American or Western culture, how could one best describe Okinawan or Oriental culture?
  a. superior
  b. inferior
  c. different
  d. similar

_____ 6. Define the word provoke.
  a. to complete or finish
  b. to anger or irritate
  c. to recite or quote
  d. to state proverbs

_____ 7. Although Seiko really wins the wrestling match, why do the three judges declare Mr. Hokaida the winner?
  a. because this allows him to "save face"
  b. because Seiko cheated and committed a "foul"
  c. because he is a favorite of the crowd
  d. because the judges were afraid of Mr. Hokaida.

_____ 8. Define the word candor:
  a. hatred   c. frankness
  b. fear   d. secrecy

_____ 9. All moons good but August moon:
  a. a little older and wiser
  b. best for hunting
  c. best for fishing
  d. the birth month of Buddha

_____10. Why is it bad luck to give a cricket?
  a. they spread germs and disease
  b. they are symbols of evil and misfortune
  c. it will bring disaster to the sweet potato crop
  d. one must catch his own fortune.

_____11. Define discrimination:
  a. equality   c. delight and enjoyment
  b. unfairness   d. mixing of many ingredients

_____12. How does Capt. Fisby win over McLean?
  a. by "pulling rank" on him
  b. by giving him brandy
  c. by interesting him in gardening
  d. by discovering themselves to be old buddies

4

____13. Define unison:
- a. delight
- b. strife, quarreling
- c. all together
- d. friendliness

IV. Place a + mark before the items below which are a part of the Okinawan culture. Place a o before those which are not.

____ 1. chrysanthemums
____ 2. democracy
____ 3. gift bearing
____ 4. blue spruces
____ 5. saving face
____ 6. cha ya
____ 7. huba nuba
____ 8. guitar
____ 9. geisha girls
____10. tsukemono
____11. blue dolphins
____12. getas
____13. linens
____14. kimono
____15. ponies

V. Write a 50 to 60 word paragraph summarizing the plot of the play. See how much you can pack into the paragraph, but remember to get the main outline of the play only and not the details. Use short, simple sentences. Make them complete statements.

Sample Procedure for Marty *

If one believes in the bibliotherapy view of literature, the play Marty would seem to be eminently suitable for the slow learner. The scenes can be read or acted out without any great language difficulty. The length is suitable to two or three class periods. The theme that one doesn't have to be great or handsome or beautiful to find happiness is treated realisticly and simply in terms the students can understand. It is a play about "little" people and everyday events, a play without scintillating dialogue or action-packed scenes. It shatters the omnipresent illusions of TV and cheap movies--that love is simply a matter of physical attraction.

This play would be ideal for a classroom TV production. These students are so electronically oriented that they will be eager to produce their own play (perhaps with camera, technicians and all). The objectives under the value of drama, P. 157 can be realized through Marty. Before the production, explain to the class that directors always have a reading rehearsal before beginning production. Actors must thoroughly understand and interpret their roles. Furthermore, this is only possible if they understand the entire play. General study questions such as the following might be asked:

1. Did you like the ending? Do you think Marty was right in ignoring the advice of his friends?
2. How would you describe these friends? (One says: "What I like about Mickey Spillane is he knows how to handle women." Another: "I gotta girl, she's always asking me to marry her. So I look at that face, and I say to myself: 'Could I stand looking at that face for the resta my life?'") Do you think they are self-asured?
3. Why doesn't Marty's mother like Clara? How does Aunt Catherine affect the mother's opinion of Clara?
4. In the conflict between Aunt Catherine and Virginia, with whom do you sympathize? The mother-in-law who feels useless and wanted? The daughter-in-law who feels bossed around and wants some privacy?
5. When Marty's mother claims a mother's life is her children and Clara says a mother shouldn't depend so much upon her children for her rewards in life, who is right?

Or, the teacher might prefer more detailed sequenced questions. [See Tea House of the August Moon, p. 177.]

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* from Literary Cavalcade, Nov. 1964.

Sample Study Guide for "Marty"

Introduction: vocabulary
"to shatter the shallow and destructive illusions--prospered by cheap fiction..."
fact of being mislead into accepting something imagined or unreal to be true
"but for realistic theatre"
what does this term mean?
"presents human weaknesses and implicitly criticizes certain social values."
implied; understood, but not outwardly stated.

Act one:
"...good natured amiability." p. 9a
agreeable; pleasing
"...regarding Marty with a baleful scowl." p. 9b
deadly or harmful in influence.
"...a glance of weary exasperation..." p. 9b
been irritation; anger
"Dissolve slowly to: T.V. screen...." p. 10b
fade; modify (t.v. stage directions)
"(with a vague pretense at good diction)" p. 10b
indefinite; obscurely seen
manner of expression in words; choice of words
"...a round, dark, effusive little woman." p. 11a
overflowing; too demonstrative
"(Crying aloud, more in anguish...He stands abruptly)" p. 23a and 23b
agony; great mental pain
suddenly; unexpectedly

Discussion questions:

Act one page 9

1. What is the point of the stage directions telling you the Italian woman takes out "...ninety-four cents to the penny..."? What does this tell you?

2. Notice the stage directions; how do these directions vary from other plays you have read?

3. Notice the spellings of such words as: "inna, oughtta, watsa, gonna, alla,"; what do these words represent? What purpose do these words have?

page 10

1. What clue do you get from the stage direction "Marty looks up quickly at this."? At what?
2. At the bottom of page 10a notice stock questions and responses--does this give you any clue to the characters?
3. In the booth scene (at beginning), are there any other reasons for Marty's sweating? What?
4. What does Marty mean when he tells the girl: "Oh, I understand, I mean. .."? What does he really understand?

page 11

1. What do you think is Chayefsky's purpose in introducing Aunt Catherine being "kicked out" of Thomas' house?

page 22

1. Note the section, "The Waverly Ballroom. It's loaded with tomatoes." What's ridiculous about this?
2. p. 22b "The mother's face breaks into a fond smile-----" note characteristics of "little people"
3. What does Marty mean, "I got hurt enough."

ANY QUESTIONS ON ACT II? WRITE THEM DOWN.

Vocabulary: Act two

"...eight piece combination hitting a loud kick." p. 23

"Some pretend diffidence." p. 23c
lack of confidence in oneself; shyness
"...eight stags, a picture of nonchalant unconcern." p. 23c
without enthusiasm; casually indifferent

"...looks confounded at her two friends..." p. 23c
confused; bewildered
"raises her hand languidly to dancing position, and awaits Angie with ineffable boredom." p. 24a
a. without interest or spirit; sluggish; dropping
b. too overwhelming to be expressed in words
"...all of whom have covertly watched his attempt." p. 24a
covered; not openly
"The young man grimaces impatiently..the young man broaches his plan..." p. 24a
a. distortion of the face; facial expression of pain
b. to start a discussion
The girl "is blatantly plain." p. 24b
glaringly; conspicuously; gaudily

"A shrill, imperious woman's voice...." p. 24c
overbearing; domineering;

"The old lady looks up warily, suspicious of all this sudden solicitude.
what do you think that these words mean?
"The old aunt stares, distraught, at the mother."
beset with mental conflict
"The camera slowly dollies back from the two somber sisters."
melancholy; dark and gloomy.

Discussion questions:

1. (page 23c) In this column notice the word "brethren"; why is this word used?
2. What does it mean when the young girl says "Sorry." (not unpleasantly)?
   Next paragraph: what's the point of the young girl's dancing? She's not a part of the plot why does Cheyefsky waste time with her?
3. On page 24c (bottom) the sisters exchange "standard greetings. What is meant by this?
4. Page 25a, How do you define modern?
5. "The aunt has struck home." Have you ever struck home? Huh?
6. What is a "professor of pain"?
7. Is Marty conceited? He says he's "...a very nice guy." explain.
8. Notice Marty's sincerity: 25c Is there any beauty in Marty's thoughts about his father and mother? Can you associate to your own family? If not, is it really someone else's falut?
9. Page 29c. "There is fear in her eyes." (mother) Why fear?

Vocabulary: Act three

"...burst of spirited whistling emanates from Marty's bedroom."
to emite; come forth p. 28a
"The aunt nods bleakly." p. 28a
cheerlessly, gloomy
Marty speaks ebulliently. p. 28a
bubbling; overflowing with high spirits.
What is the pronunciation of "...is giving a critical resume of a recent work..."
"forgive LaGuardia for cutting burlesque outta New York City."
(let them look this up)

Discussion Questions
Act III p. 27

1. The mother is "crumbing" the table; what does this mean?
2. Why does the aunt say college girls "are the worst"?

p. 28

1. What does it mean that the sisters look at each other (when going to Mass); why are they troubled?
2. The mother keeps telling Marty wasn't a very good-looking girl. Why? What's her motive? Do you know of any situations at your home, or have you been in a situation like this?
3. What purpose does the refrain "Boy that Mickey Spillane, he sure can write," serve?
4. What are barnacles?

p. 29

1. Why do "the guys" try to talk Marty out of calling "the dog"?
2. Why does Marty decide to call her? Does he?
3. How do you define beauty? Does this definition fit anything found in Marty?
4. What is Marty's "Private joke"?

Sample Final Examination on Marty

_____ 1. In Marty, the author states he was trying to write what kind of a drama: a) a love triangle suspense story, b) a slice-of-life, drab story of the Bronx, c) a story to point up the emptiness of New York life, d) the most ordinary love story in the world.

_____ 2. Marty was originally a TV drama. (true/false)

_____ 3. Clara believes that it is proper for parents to live with their married children. (true/false)

_____ 4. How does Marty meet Clara? a) on a blind date with Angie, b) a young man gives him five bucks to take her home, c) by following her onto the fire escape, d) by walking around on 42nd Street.

_____ 5. The author of this award-winning play is: a) Paddy Chayefsky, b) Arthur Miller, c) Ernest Borgnine, d) Mickey Spillane.

_____ 6. One can safely assume that after Marty and Clara marry, they live in the big house with Marty's widowed mother. (true/false)

_____ 7. Marty and Clara come from the same backgrounds. (true/false)

_____ 8. Marty's job is that of: a) retail clerk, b) butcher, c) teacher, d) trucker.

_____ 9. Which of the following words best describes Marty: a) stupid, b) strong, c) emotional, d) amiable.

_____10. Why does Marty finally decide to call up Clara, even though his mother and Angie urge him not to: a) Marty thinks they will finally come to like her, b) Marty thinks Angie wants her for himself, c) in the bar he hears the stupid and empty conversation, d) because she is not Italian.

IDENTIFY WHO SPOKE THE FOLLOWING LINES BY PLACING THE CORRECT LETTER IN THE BLANK SPACE AT THE LEFT. A LETTER MAY BE USED ONCE, MORE THAN ONCE, OR NOT AT ALL.

_____11. "I'm a little, short, fat fellow, and girls don't go for me, that's all."

_____12. "How about calling up that big girl we picked up inna movies about a month ago in the RKO Chester?"

_____13. "I just can't stand it no more! Every minute of the day! Do this! Do that!"

_____14. "And you know what I'm gonna get for my trouble? Heartache! A big night of heartache!"

_____15. "There's a nice-looking little short one for you right now."

_____16. "Get outta here. This is my son's house. This is where I live. I am not to be cast out inna street like a newspaper."

_____17. "I also think I'm a pretty smart guy in my own way."

_____18. "It's gonna happen to you! It's gonna happen to you."

_____19. "She don't look Italian to me."

_____20. "Maybe, I'm just so desperate to fall in love that I'm trying too hard."

a. Marty
b. Clara
c. Angie
d. Mother
e. Aunt
f. Virginia
g. Thomas

VOCABULARY. Define the following words and use them in a sentence of your own. Use the back side of the sheet.

21. amiably
22. anguish
23. somber
24. scrutiny
25. abruptly

SAMPLE UNIT: MASS MEDIA OF COMMUNICATIONS

GRADE 11

OBJECTIVES - NEWSPAPER

1. To make the students aware of the function and purpose of a newspaper.
2. To make students aware of the function and purpose of various sections of a paper.
3. To stimulate a student's interest in sections he has seldom noticed or read in a paper.
4. To point out examples of journalese and have him compare this with his own trite and hackneyed phraseology.
5. To make him aware of the problems objectivity present.
6. To demonstrate to him what bias can do to factual reporting.
7. To make him desire to evaluate objectively some event in his own life.
8. To make him aware that style is correlated with function.
9. To give him opportunities to express himself orally and in writing in a number of areas of a paper.
10. To make him aware of what goes into the production of a paper, through movies on the subject and through the creation of a class paper.
11. To make him aware of area differences and time differences in a newspaper.
12. To get him accustomed to looking through a paper so it will seem natural for him to continue to do it.
13. To make him aware of the many ways a paper can present the same issue.
14. To make him evaluate the force for good or evil a newspaper can be.
15. To make him evaluate his own local and school papers on the basis of criteria he sets up.

GENERAL APPROACH

1. On front board attach several front pages from different newspapers, put up several magazine (the ones with their interest), a few hard back books and a few paperbacks (with interesting looking covers).
   a. Ask the kids to list in order of preference which they would rather read, which they read most often and why.
   b. What is the appeal of each?
2. Discuss how often they read a paper, for how long a period of time, and what sections read.
3. Bring in morning or evening papers and have students list all the sections of the paper (p. 7 Tribune guide)
   a. Which sections read most often - why?
   b. From the sections, determine the purpose of newspaper, since it isn't just to report news.
   c. Using Addison & Steele's The Tattler and The Spectator, show what early papers were like, their purpose, and difference from ours or similarities.
      (1) Account for differences
         (a) Necessity for educating and giving veneer of gentility to rising middle class
         (b) "The Correct Thing" in some papers comparable to this but go about it in different way.
         (c) Reform (cf. editorials today)
         (d) Enjoyed a different style (satire define, give example of satire being used in today's papers, ex. Buchwald)
         (e) Source of news in coffee houses
            [1.] Have student look up coffee houses and report on their importance.
            [2.] cf. Wire services (UPI, AP [major] N.Y. Times, N.Y. Herald Tribune, Chicago Daily News, Dow-Jones, Reuters)
               [a.] Discuss their function and compare with the way news was gathered for Steele's paper.
               [b.] Define teletype and discuss its importance--you might tell them about how it functions and what automation has done for paper.

I. NEWS

1. How to read news articles
   a. Look at the front page of the issue being used by the class for a few seconds. Then turn it over. How many items can you remember?
   b. How can you determine the main articles so rapidly? HEADLINES
   c. What was the most important news? Where was it located?
      THE NEWSPAPER GIVES US CLUES FOR QUICK READING: HEADLINES AND HEADING OF NEWS ARTICLES, POSITION OF THE COLUMN.
   d. Other helps are given us too. Read the first paragraph of the article. How much do you know?
      Where?________________ What?____________________
      Who?____ ____________
      Read the second and third paragraphs.
      Why?________________
      Read the fourth paragraph.
      How?________________
      The rest of the article adds details.
   e. How far must you go in the article to learn:
      What?__________ When?____________ How?__________
      Where?__________ Why?____________
   f. Answer for a third article.
      Who?__________ When?____________ Where?__________
      What?__________ Why?____________
      NEWS ARTICLES ARE BASED UPON THE 5 W'S. SKIMMING IS AN IMPORTANT READING SKILL IN NEWSPAPER READING.

2. Have students look at a few news stories and determine:
    a. purpose of headline (cf. Title of Short Story)
    b. why difference in size of type.
    c. why columns so narrow (where columns wider and print larger - editorial page)
    d. function of 1st paragraph (cf. first paragraph of Short Story)
    e. vocabulary used
    f. style (cf. a paragraph from a short story)
        (1) discuss "newspaperese"
            (a) where word came from
            (b) how come about
            (c) is it distracting
    g. What are the problems of a reporter (objectivity, natural or regional bias, no one sees everything or sees things the same way)
        (1) perhaps have two news articles on same incident to show difference in emphasis, bias, details, etc.
        (2) present skit (unknown by students before) example--using students from nearby class, have one come in asking for a pass (the teacher didn't have any more) immediately another student comes in saying not to give it to him, he's on his way to the office, he's been kicked out of class. Then have the student's teacher come in, short argument between, have student and teacher jostle each other so could be interpreted as beginning of fight (begin almost simultaneously) then teacher haul kid out of room.
            (a) have students write up what they saw immediately in paragraph form and compare paragraphs (practical demonstration of reporters difficulty). Stress the way other factors might make them even less able to "see" what happened--race, teacher especially disliked, etc.
3. Activities
    a. mimeograph first paragraph of three or four news stories and have class work on headlines, compare with original.
    b. taking one of short stories, have class write up story as news story or news story write into short story--discuss differences (length of sentences, must add or delete from story etc.)
    c. compare TV account of incident with news account--what differences--account for
        (1) single picture with film clip
        (2) limitation of time, space
        (3) more "slanting" or interpreting of either
        (4) difference in function
        (5) discuss Kennedy assassination on TV and in paper
            (a) what made either better
            (b) is TV and news coverage responsible for Oswald's death
            (c) Discuss news coverage by reporters, TV, etc. as an invasion of privacy
        (6) what can one do better than another
        (7) which prefer--why?
    d. Are papers necessary now that there is TV? (panel discussion)
    e. Compare a news story with U.S.Times, Time, Newsweek account
        (1) for whom was each written--what difference does audiences make
        (2) compare styles
    f. Bring in papers from different areas or nationally known papers (South, Chicago Daily News, West) and compare news reports on some subject from each
        (1) account for differences (area, bias, policy of paper)
        (2) are differences meaningful? Does this mean that the public is "brainwashed" by papers? Are differences intentional? (bring in experiment of class writing up something everyone saw). Is this the same reason for differences in accounts?

- g. Use N. Y. Daily News as an example of "sensationalism" as a drawing card
  - (1) type of appeal
  - (2) audience for whom written
  - (3) why don't we have that kind of paper here (neither Star or Tribune this type)
  - (4) is it a "good" newspaper (fulfill function and purpose of paper)
    - (a) what other standards should it be judged by besides function, purpose to determine if "good"
    - (b) newspaper canon
      - [1.] responsibility to public--public interest and welfare main considerations
      - [2.] freedom of the press
      - [3.] independence from private interests and partisanship
      - [4.] news presented with sincerity, truthfulness, accuracy.
      - [5.] news brought impartially without opinions being included except for opinions expressed and identified on the editorial page.
      - [6.] the press upholding decency.
      - [7.] the press demonstrating fair play.
  - (5) Compare with another paper as to:
    - (a) kinds of articles
    - (b) the way the articles are handled
    - (c) types of picture
    - (d) amount of pictures compared with amount of news
    - (e) headlines
    - (f) what makes the first page
    - (g) difference in size (smaller) why?
- h. Through a student's classes for one day, have student:
  - (1) make a headline for each class (what happened during the class)
  - (2) make a news story using the information studied in one class period
- i. Discuss how to be an "objective observer"
  - (1) when are we more, less objective
  - (2) should newsmen be "uninvolved" so they can be objective
  - (3) write up a news account of something in which student emotionally involved that happened a week or so before.
    - (a) what difference does time make?
    - (b) Wordsworth's definition of poetry "emotion recollected in tranquility" highlights the difference between a poem and a news account
      - [1.] "Charge of the Light Brigade" make into news account
      - [2.] Bring in some poems on Kennedy's death and compare with news account
      - [3.] Some students might try writing a poem about a news story
- j. Discuss the ways a paper can slant news
  - (1) position of article (front page, back page)
  - (2) bias words in headlines, etc.
- k. If any old papers are available, compare them with present day paper. Are there any differences? What things will never change in a paper?
- l. Discuss "human interest" as a valid part of newspapers
  - (1) define term
  - (2) bring in some human interest stories (Pres. Johnson pulling ears of dogs, what Lucy Baines wears, etc.)
  - (3) discuss the President as a topic of human interest
  - (4) what purpose of human interest stories
- m. Have students read an historical account of an exciting event (landing on Iwo Jima, etc.) and write into news story
- n. Show some of the movies available form Star.

Films

"Behind the News: The Reporter" 30 mins. Sound B. & W.
National Education TV Film Service, 1959
"Behind the News: News Room" 30 min. Sound B. & W.
National Education TV Film Service, 1959
"Colonial Printer" 25 mins. color Film Distribution Center
Colonial Williamsburg, Virginia
"Democracy's Diary" McGraw Hill Textbook Co.
Visual Aids Service Extension Division,
University of Illinois, Urbana, Illinois
"Fabulous Forty Miles" 25 mins. Los Angeles, California

o. Trip to Tribune office, guided tours twice daily.
p. Read "How I Became a Reporter" by H. L. Mencken in Modern Literature.

II. SPORTS PAGE
  1. Read an article aloud
    a. What difference between this and regular news stories immediately recognizeable?
    b. Use of jargon--pick out words and ask girls what they mean (why fellows know and girls not?)
    c. Analyze differences--style, colorful words, figures of speech.
    d. Does first paragraph have 5 W's?
    e. Are there opinion as well as factual articles?
  2. Attend a school game and write it up.

III. EDITORIAL PAGE (define editorial)
  1. Purpose of editorial--inform, reform, crusade
  2. What is an editorial? Who writes it?
    a. What is the connection between editorial and important news story?
    b. Does it help reader to understand the news?
  3. Analyze editorial (which of above three functions does it fulfill?)

LIST OF FACTS GIVEN	AND OPINIONS STATED IN SEPARATE COLUMNS
For-against	For-against

    a. Why does paper take such a stand? (Owner of paper, political affiliation, for good of community)
  4. Standards for judging editorials
    a. Interesting to read--sincere, accurate, truthful
    b. Competently informative, objective, not sensational
    c. Helpful to readers in solving problems facing them
    d. Helpful in interpreting the news
  5. What else found on editorial page? Why?
    a. What is the title given to editorial page
  6. Activities
    a. Compare series of editorials on same subject from different areas
    b. Write an editorial on a school problem suggesting some action
    c. Compare newspaper editorial with one in Echowan

IV. LETTER TO THE EDITOR
  1. Does the selection try to balance editor's ideas with opposing views?
  2. Propaganda techniques (bandwagon, name calling, etc.) used
  3. Analyze logic of letters
  4. Do the letters add anything of value to the paper or does the paper print them just because it's customary?
  5. Can you get any kind of picture of the writer from the letters? How?
  6. Activities
    a. Write letter to editor--have class analyze each for logic, effectiveness of letter
    b. Write a letter to the editor based on a story they have read--have class be different people in the story and show how each letter might be different. The letters should be accurate and true to the character in the story

c. See if, by sending in some letters to the editor, any will be published.

V. COMICS

1. What does the word "comic" mean?
2. Get heading for N. Y. Journal American--Puck--"What Fools These Mortals Be"--why is this fitting for the funnies?
3. Select favorite comics (why like? Was there any change in taste from when smaller?)
4. Why comics important (offer relaxation, show insight into character traits, weaknesses and strengths of humans, etc.)
5. Give examples of various types of comics and let class catagorize them (myster adventure, crime, homely philosophy, comic hero type, about boys and girls, about people like ourselves)
6. Analyze comics in daily paper--which
   a. Teach a lesson
   b. Show weakness
   c. Describe happenings similar to one experienced by all mankind
   d. Appeal to different age groups--why?
7. How is the art of the comic strip different from regular art? Why?
8. Rate comic strips according to standards set up--do they create humor by:
   a. laughing at cruelty to animals, people
   b. belittling handicapped people
   c. poking fun at authority
   d. depicting animals as more intelligent than humans, kids than adults
   e. making bad practices attractive--fighting, cowardice, etc.
9. Clip a comic strip from paper and write it up as a news story
10. Discuss why "Peanuts" is so popular
11. Compare comic strips with comic books
    a. What are the similarities, differences, account for them.
    b. Why do adults stop reading comic books but not comic strips?
12. Draw a comic strip
13. Write a paragraph on how humor is produced in a particular comic strip

VI. CARTOONS

1. Purpose
2. Why cartoons instead of a story
3. Do you need a news story as well as a cartoon? (give specific examples of when the cartoon would be sufficient, when the story sufficient) decide if any generalizations can be made on the subject
4. How does a cartoon achieve its purpose--discuss symbols (common symbols used in world situations--ex. Uncle Sam)
5. Try writing captions for cartoons
6. What situations, people, are the best subjects for cartoons?
7. Compare cartoons on the same subject
   a. What is the difference in interpretation of the news?
   b. What emotional appeal made?
   c. Any propaganda techniques used?
8. Write a report on a famous cartoonist
9. Using the saying "a picture is worth a thousand words" have a panel discussion covering:
   a. Is the saying true
   b. Is education relying too much on pictures and not enough on words?
10. Caricatures (define)
    a. Why is this a part of cartoons?
    b. Examples of famous caricatures
    c. Have students who can draw try a caricature of a popular figure

VII. SYNDICATED COLUMN

1. Define
2. Why should someone be given a snydicated column?

3. Why have them?
4. Read a couple of Buchwald's columns (college cheating) decide inductively
    a. Characteristics of his column (style, tone, subject matter)
    b. Define satire--give examples from Addison & Steele "Sir Roger at Church"
    c. Buchwald's purpose
    d. Differences between this and an editorial
5. Compare Buchwald with Harry Golden *Enjoy, Enjoy* and Sidney Harris's "Strickly Personal" from Chicago *Daily News*.
    a. Which prefer, why?
    b. Is purpose same, different?

VIII. DEAR ABBY

1. Purpose and appeal
2. Why should paper carry this kind of article?
3. Why would anyone write to a public paper with a personal matter?
4. What difference between tone, vocabulary, etc. of writers and Abby?
5. Is the advice good? Helpful, soothing but not practical
6. How qualified is the advisor?
7. Tell them of novel based on an advice column--*Miss Lonely Hearts*
8. Have some letters printed up and have students be Abby and write answers.
9. Have them follow the letters for two or three weeks--what general categories do they fall into?

IX. RELATED ACTIVITIES FOR WHOLE NEWSPAPER UNIT

1. Analyze school newspaper under the general headings studies--how does it differ, how would the class rate the school paper?
2. Have class produce a newspaper to be handed out to the rest of the teacher's classes.
3. Writing
    a. Look up biography on some leading newspaper writer
    b. Write up a short history of newspapers
    c. The beginning of some famous paper
    d. Read novel about newspaper life and give report to class.
4. Advertising:
    a. Analyze the various *methods* and *approaches* used for any one produce (such as automobiles and banking).
    b. Possibly might encourage attention to personal appearance and the way money is spent for clothes, etc., through considerations of advertising.
    c. If we can alert these students to some of the subtleties of modern advertising (cf. *The Hidden Persuaders*), we will have done them a tremendous service. The slow learner, however, is probably never going to be able to cope successfully with the "hidden persuaders." The best we can do is alert him to some of the general propaganda and psychological approaches used.

MOVIES OBJECTIVES

1. Make students aware of language and its impact on a reader.
2. Make students evaluate the advertisements movies use.
3. Make students aware of movie reviews and to encourage more selective attending of movies based on reviews.
4. To evaluate movies (in terms of realism, cinematography, etc.)

MOVIES

I. APPROACH
1. What are the real differences between the movies and T.V.?
2. Which prefer, why?
3. What changes have you seen in your lifetime? What accounts for these changes? Are they for the better?

II. PROJECT ON MOVIES (folder)
1. Within five weeks save any three of Don Morrison's "2 cents worth" reviews on movies. [See at least one of the three]
    a. For the two not seen, give the reason for selecting that particular review
    b. For the one seen, react to Morrison's review
        (1) What could he have done to write a better review?
        (2) Did you agree with his comments?
        (3) What is true of his language, vocabulary?
        (4) How would you have written it differently?
2. Save five movie advertisements
    a. In one sentence, why did you select the advertisements?
    b. Is it an "honest" advertisement?

III. ACTIVITIES
1. Using an opaque projector, show some of the ads.
    a. Get students who saw the movie to discuss the trughfulness of the ad
    b. Using synonyms, substitute weak words for those in the ad
    c. Then see if truthful words can be just as powerful
    d. What is the appeal of the ad? What does the picture add? What does the blurb add?
2. Using an overhead projector, show an ad and have the students write it up to "sell" the movie. Add the words with grease pencil so they can get the effect.
3. Use this as a springboard for the discussion of words (weak, colorful, misleading)
    a. Using magazine ads, look at the use promotion men make of words.
    b. Compare the words used to other models of same product (ex. Cars: family, compact, sports car, most expensive model of same made)
    c. Taking the ad, have students rewrite it in their own words. Compare with original, see what a difference words make.
4. Have the students write an ad selling themselves for a specific job they would like.
    a. Have picture of themselves
    b. Use a caption
5. Using this ad, have the students write a letter of application for a job.
6. Discussions on movies
    a. Should there be more, less censorship?
    b. Should there be adult only movies? (Teenagers go if wish)
    c. What service does a movie perform to society?
    d. What makes a "great" movie?
7. Analyze Ben Kern's column.

T. V. OBJECTIVES

1. To develop the habit of "dialmanship."
2. To make students evaluate critically a program they watch on T. V.
3. To have students formulate for themselves what a particular reviewer does in his column.
4. To give students an opportunity to write a review that will be organized around specified criteria (which they set up themselves)
5. To give the students an opportunity to speak in an informal atmosphere paralleling one to which they are accustomed.

T. V.

I. APPROACH

1. Ask students if they know what the Neilson ratings are.
    a. How do we get the ratings?
    b. Are they accurate?
    c. Do they, in turn, influence viewers?
    d. Define "random sampling."
    e. What can make for false ratings?
2. Ask for students' favorite program--why? This gives a capsule review of various programs especially if others disagree.

II. T. V. REVIEW

1. Read Cleveland Amory review on Gomer Pyle first
    a. Teacher read because it then "sounds" like the characters normally talk.
    b. Using this as an example of a T. V. review, have students decide what this review does.
        (1) What the typical program is about
        (2) The cast and what they are like
        (3) Examples from particular programs
        (4) Amory's reaction to the program
2. Then read The Kentucky Jones review
    a. Have them point out where each of the four points is used
    b. Anything different from the first?

III. ASSIGNMENTS

1. Have each student write a review of a program he has seen at least four times. It must cover at least the four points mentioned above.
2. Let the class divide into twos and select a particular program they both watch.

    Bell Telephone Company will send out two phones that work like a P.A. system. Have the two discuss the program over the phone as they would any T. V. show they would watch with a friend.
3. Analyze a stereotyped program. Suggested areas might be the mystery, the doctor, the American family, the western.
4. Consider the effect which the media has on the product. Example: difference in style of acting required for television.

REVIEW BY Cleveland Amory - KENTUCKY JONES

Dennis Weaver, who spent the better part of his unnatural life in a better part (as Chester in Gunsmoke), is now in this new NBC show, cast as a veterinarian, of all things. And if, as Matt Dillon's deputy, he had his troubles--among them a boss who never allowed him to stand on his own game leg--now, as Kentucky Jones, with two good legs and a deputy of his own (ably played by Harry Morgan), he has even more troubles, chief among which is that he bears the sole responsibility of guarding the show against the Yellow Peril.

This is a big year for the Far East on our home screens, and though Kentucky's adversary is only nine years old, make no mistake about it: Dwight Eisenhower Wong (Rickey Der) is the greatest master of intrigue since the last Fu Manchu.

Of course, in contrast to the Late Fu, "Ike," as he likes to be called, knows right from Wong. But from the first meeting, when Kentucky arrives at the airport with a hangover and Ike tells him "Lover of wine is cousin of goose," it is obvious that we are in for an Orient express. And when Ike is around, the chances of any mere Westerner getting the better of him are--can you stand one more?--purely occidental.

Like Ike as we do, we think that a little of the little fellow goes a long way, and we don't blame Mr. Weaver when on occasion he seems to fly rather further off the handle than the situation calls for. Mr. Weaver is a fine actor, and this could be a fine show; but so far, apparently because of its scriptwriters' love for heavy symbolism, it has not lived up to its high promise. Up to the fourth episode, for one thing, we had seen next to nothing of what should be the show's background--behind the scenes in the world of the horse.

As for what we did see, we went along with the episode where Ike has to learn, at school, not to use his abacus ("Man without abacus," he says, "is junk without sail"), but we thought we could see the scriptwriters at work in the symbolism of Ike at last, to a crescendo of trumpets, throwing his abacus ("His bridge, his link back to what he was") into the fire. The next episode, however, lost us--the one where the big question is whether or not Ike will "lose face" with his girl friend if Kentucky doesn't give him a "hot bottom" with the "rod of purification". Frankly, if it's all the same to those scriptwriters, we think Ike is too young to go steady--and, in any case, a bit much for us to take as a steady diet. We'll even go so far as to state that this episode, with or without abacus, was junk without fail.

REVIEW BY Cleveland Amory - GOMER PYLE, U.SM.C.

"I don't want to catch anyone not having fun," says Marine Sergeant Carter (Frank Sutton) to Gomer (Jim Nabors) and the other recruits. "Is that clear?" "Yes, sir," say the recruits. "What are we going to have?" asks the sergeant. "We're going to have fun, sir." Says the sergeant, "I can't hear you!" Scream the recruits, "We're going to have fun, sir!"

Well, sir, if you can stand another barmy army show--this one about a cute boot in the Hollywood Horse Marines--you too are going to have fun. For Gomer, who is Sergeant Carter's opinion is a goof-off, a gold-brick and a pea-brained knucklehead--and, on the occasions when he is late, a late goof-off, goldbrick and pea-brained knucklehead--is not only as fine a broad comedian as your screen has mustered up this season; he is also, beyond a doubt, the gravest threat to our national defenses since the British burned Washington. And somehow, we can even hear Gomer's reply to that. Burn Washington! I alwez thoyut he dyaid peaceable in baid."

But Gomer, good as he is, must have his Marine to tell it to--his foil. And Sergeant Carter is, make no mistake about it, the perfect foil. In episode after episode, he is foiled and foiled again, but he still comes back for more, and week after week gives the most master-sergeantly performance since the late Myron McCormick. Rant and roar as he does, he also has that wonderful rage in reserve--the quiet, low-voiced, clearly enunciated third-degree burn. And his seared double takes, at the final foil, are epic.

Epic, too, is at least one moment in almost every episode. In one, Gomer smuggles a broken-hearted buddy's girl friend into the barracks but objects to the sergeant's plan to smuggle her out. "Naow, thayut's sneaky. Whut I done wusn't sneaky." In another the sergeant in desperation tries to get Gomer to sign a receipt in his sleep. "Write your name," he whispers, only to find later that that's just what Gomer has written--"Your name." But our favorite is the one when the sergeant does battle with what is, for a drill instructor, the mortal indignity--Gomer likes him. And after he has humiliated Gomer in front of his "peers" ("You," he says, "are a dirty peer") and Gomer still likes him, there is nothing left but to go to a psychiatrist. The latter, probing, finds that the sergeant's mother's pet name for him in childhood was, due to his liking for candy and gum, "Num-Num." "Gomer Pyle," the psychiatrist says, "has reached through the ranting and raving, to that nice friendly boy. He has reached "Num-Num." At this the sergeant is, for once, speechless. "Your facade of meanness has been penetrated," the psychiatrist relentlessly concludes. Now the sergeant is without even a double take. "What," he asks piteously, "is a facade? Anything like a ______?"

Art Buchwald's Column--CHEATING IN COLLEGE

Beverly Hills, Calif.--The Air Force Academy scandal has suddenly turned the spotlight on cheating on examinations in college.

After the scandal broke, it was revealed that at least 55 per cent of all college students cheat on exams. This was a pretty shocking figure and makes you wonder what type of doctors, lawyers, and engineers we will soon have in this country.

It's 10 years from today and a patient walks into the doctor's office. "Doctor, I have a sore throat." The doctor takes a peek at his shirt cuff and reads, "Aspirin, gargle, and rest." He pretends to examine the patient and then says, "take aspirin, gargle, and go to bed." "But doctor, the throat is accompanied by nausea."

The doctor begins to perspire. He lifts up his sock, where he has several crib notes pasted against his leg with surgical tape. He reads, "Sore throat accompanied by nausea could lead to complications." "I'm afraid you have complications," the doctor says. "What kind of complications?" the patient wants to know. "I'm not sure. You'll have to return tomorrow after I do some tests."

That night, after all the offices are closed, the doctor sneaks into the office of another doctor on the same floor and breaks into his file cabinet. He finally finds a folder of a patient who has had the same symptoms and he copies down what the other doctor prescribed.

The next day the patient comes back, but this time he's broken out all over with spots. He asks the doctor what it could be. "Is this a multiple-choice question or any essay question?" the doctor wants to know. "What do you mean?" "Never mind," The doctor then puts on a reflecting mirror over his eye, but what the patient doesn't know is that printed in tiny letters behind the mirror are all the diseases and what they look like. Under "spots" he has (a) measles, (b) chicken pox, (c) scarlet fever, (d) pillow allergy. There is a tiny red circle under (a). "I think you've got measles." "What should I do?" the patient asks. "Come back tomorrow."

That night the doctor goes over to the hospital and asks if there are any patients with measles in the ward. He stands next to the bed of a measles patient and when the patient's doctor comes in he looks over his shoulder and watches what the doctor does, and makes notes on his shirt tail while the doctor isn't looking.

The next day the doctor treats his patient in a similar manner. "Thank you so much, doctor," the patient says. "How much is it?" The doctor studies the palm of his hand. Printed so only he can see are the words: "Office calls, $5. House calls, $10.

The patient pays and then says, "There's one thing, doctor. I think I have to have a hernia operation." The doctor looks under his sock again and the crib note says, "To operate, first sterilize both your hands."

THE WORLD OF JOBS

12th GRADE UNIT

General:

No unit done during the year will have a greater pay-off for the slow learner than this one on the job world. Education for these students is especially a "finishing" rather than a "fitting" process. If the school can give them a realistic picture of the job world and their own limited abilities and if the school can equip them for the process of getting a job (the interview, the letter, the application blank), then it will have served the student and society. By the time the typical slow learner has reached twelfth grade, he will have had job experience and be eager to quit school and enter the job world. The wise teacher can capitalize on both the slow learner's job experience and eager anticipation.

I. OBJECTIVES
- A. Concepts and Understandings
  1. To obtain a knowledge of the job world and the opportunities available at their level.
  2. To learn of the personal qualities necessary to succeed in certain types of work (thru biography mainly).
  3. To gain as much specific knowledge of various jobs as possible.
- B. Attitudes
  1. After extensive work over a sustained period the senior should be able to go on the job hunt with more assurance than he would have had without "Modified" Senior English.
  2. That a meaning to life can be found in rewarding work; that it can be more than a paycheck.
  3. To give students a zest for the adventure of job hunting and of making one's way in the world.
  4. Through the literature of the unit on acquaintance and self identification (for many) with the many types of successful persons.
  5. To realize that modern changes due to automation necessitate a more skillful worker to succeed in the job market.
- C. Skills
  1. Reading
     - a. To learn sources of job information and to read them with a purpose, functionally applying the skills of reading. [See General Reading Unit]
     - b. To acquire a vocabulary in occupations, a vital area of life.
     - c. To read biographies of people who have attained success in life--not necessarily terribly famous people.
     - d. To read slowly and with extreme scrutiny, job application forms so as not to omit anything.
     - e. Skimming--to find specific information as answers to questions, to locate definite data, or to make a general survey of an article or story.
     - f. Special study skills--learning to use the dictionary effectively, interrupting graphs, using an index, etc.
  2. Writing
     - a. To improve penmanship.
     - b. To give students skill in filling out application blanks for jobs, with special concern for completeness, accuracy, and spelling.
     - c. To express ideas in complete sentences, stressing:
       - (1) Use of letters of application as a means of obtaining employment.
       - (2) Use of letters of recommendation as one of the guides of determining character worth.
       - (3) Use of the follow-up letter as a means of thanking individuals for having written letters of recommendation.

- (4) Use of the letter of request when asking for information about schools and jobs.
- (5) Capitalization and spelling of business titles, titles of position, titles of schools, and ordinary addresses.
- (6) Preparation of a personal summary index card.

d. To give students skills in filling out forms correctly; for example, 1040 A tax forms, application for Social Security Account Number (or replacement of lost card), Employee's Withholding Exemption Certificate, telegram forms, etc.

3. Speaking and Listening
   - a. To develop the ability to participate in a *business interview* with poise and intelligence.
   - b. To practice asking brief, to-the-point questions.
   - c. To answer questions completely, yet briefly.
   - d. To learn to use standard English in school or job situations where slang would be totally out of place.
   - d. To participate in panel discussions during any phase of this unit.

II. MATERIALS

A. Texts:

Select from the particular literature and grammar text available *appropriate material related to the world of jobs*. For example, in the text, *America Today*, "Senior Payroll" or "The Pomegranate Trees" would be suitable. Students also will gain insight into the job world through selections such as these:

"Henry Ford: Tin Lizzie"
"My Ninety Acres"
"The Death of The Hired Man"
"The Age of The Thinking Robot"
"Summer Theater Apprentice", etc.

B. Supplementary materials

1. Shefter's *Guide to Better Compositions* (Washington Square Press, 1963), (Chapter 10 on "What You Should Know About Letters" especially good on preparation of an index card of personal information.)
2. "Sending Telegrams," *Modern English In Action, 12*. ed. Henry I. Christ (Boston, D. C. Heath & Co., 1965) pp. 144-148.
3. Chapter 22, "Planning Your Future", pp. 236-246 of *Modern English in Action, 12* (Boston, D. C. Heath, 1965).
4. *Reader's Digest Skill Builders*
   Samples: Book 3 "Don't Raise Your Son Without a Cadillac"
   Book 4 "We Who Work by Night"
   "Ways to Write Better Letters", etc.
5. Mpls. *Star* & *Tribune* newspapers.
6. "Your Career" prepared by *Scholastic* Magazines
7. *Reader's Digest* (Educational Edition)
8. Application Forms from various companies [See attached samples]
9. "How to 'Sell Yourself' to an Employer" [See attached pictagram from N. Y. State Employment Service]
10. *Occupational Outlook Handbook*, U. S. Dept. of Labor, Bureau of Labor Statistics
11. *Lovejoy's Vocational School Guide*, (New York, Simon & Schuster, 1963)
12. *National Directory of Schools & Vocations*, 1963, State School Publications, North Springfield, Pa.
13. *Chronicle Guidance Career File*, Chronicle Publications, Inc., Moravia, N.Y.
14. SRA Guidance Series Booklets, High School
    #100 "Your Personality & Your Job" - Daniel Sinick
    #103 "What Tests Can Tell You About You" - Arthur E. Smith
    #104 "Choosing Your Career" - J. Anthony Humphreys
    #106 "Discovering Your Real Interests" - Blanche B. Paulson
    #110 "How to Get the Job" - Mitchell Dreese

#116 "School Subjects and Jobs" - John H. Brochard
#118 "Where Are Your Manners" - Barbara Valentine Hertz
#122 "What Are Your Problems" - H. H. Remmers & C. G. Hackett
#123 "Baby-Sitter's Handbook" - Judy Flander
#131 "How to Take a Test" - Joseph C. Heston
#133 "Guide to Good Grooming" - Patricia Stevens
#147 "What Good Is English" - Willa Norris & Helen Hanlon
#148 "You and Your Abilities" - John & Kathleen Byrne
#149 "Do Your Dreams Match Your Talents?" - Vance Packard
#153 "Finding Part-Time Jobs" - Norman Feingold & Harold List

15. Careers for Women in Retailing - 1962 Reprint, U. S. Department of Labor, Women's Bureau
16. Training Opportunities for Women and Girls, 1961 U. S. Department of Labor, Women's Bureau
17. 1960 Handbook on Women Workers, U. S. Department of Labor, Women's Bureau [Many of these may be found in the guidance office of the school.]
18. Ditto: "The Shape of the Labor Force" [See attached sample]

III. METHODS AND PROCEDURES

A. Introductory Methods.

1. To stimulate interest in the general area of jobs, assign talks on such things as follows:

   In a one-minute talk tell about a job you have held, part-time or full-time. Tell what you learned from the job, what change it made in you, or why you disliked it. Suggest topics such as these below and stress the speaking skill of clear enunciation.

   My First Job
   Drumming Up Trade
   How I was Fired
   I've Never Had a Job
   My Summer Camp Job
   The Job I'd Like
   The Ideal Boss
   A Profitable Hobby
   The First Money I Ever Earned
   What I Learned as a Delivery Boy
   Confessions of a Baby-Sitter
   My First Day on the Job
   Working for My Father
   Why I Needed a Job
   Back to School Again
   In Business on My Own
   Farming in Summer

B. Daily Procedures.

1. The job interview may be staged by pairing off students as employer-employee for play-role interviews. Also, the teacher might act as the interviewer. There should be several of these interviews, both initially and at the conclusion of the unit. The tape recorder should definitely be brought into play here for an objective appraisal for the student. The students will need much help in anticipating employers' questions during the interview. Because a potential employee suffers some degree of nervousness during a job interview, this discussion is vital. Also, under the general heading of appearance, it is good to point out the proper attire for one applying for a white-collar or blue-collar job. With additional information, criticism, and background, again divide the student into pairs and work out other employee-employer interviews. Students may even compete for the same jobs. Class discussions of the strong and weak characteristics of the interviews will prove beneficial and interesting. The section "How to Participate in an Interview" in Modern English in Action (D. C. Heath, 1965) is good.
2. The job interview may be handled another way. Select a help wanted ad that could be applied for in person. This will give more realism to the interview. Procedures may then be the same as above.
3. One of the most practical activities for these students is the filling out of forms. The best way for these students to learn to fill out an application form, for example, is to experience the procedure as much as

possible. Many students have part-time jobs. Frequently upon request from a student, the employer will provide class sets of application blanks for additional experience. (Photo copies may be made for any application form. See Supplement.) Each form to be filled out may be projected on the opaque projector. Basedon the high standards of employers, discuss the appearance of the application as well as the quality of the answers. How many would have gotten the job based on the appearance and answers supplied? (Probably about half the class). Stress the importance again of neatness, completeness, and accuracy (especially spelling). One good use of the overhead projector and grease pencil is for the teacher to fill out the projected form with the grease pencil. Also, the teacher may act as the employer and as the blanks are submitted, he may stamp them "Accepted" or "Rejected" on the basis of completeness, accuracy, and neatness.

4. As a future aid to filling out application blanks at agencies or individual places of employment, have the student write pertinent information on a 3 x 5 card and carry it in his wallet for reference. The following information will prove helpful:
   a. dates of importance such as birthday, dates of part-time employment, graduation.
   b. names, addresses and telephone numbers of at least five persons (not related) who have agreed to provide references
   c. social security number
   d. names and addresses of previous employers
   e. and a list of diseases or physical ailments the student has had.

   Emphasize correct spelling. Although all application blanks do not ask for all this information, the student will be prepared when it does appear. Shefter's Guide to Better Compositions (Washington Square Press, 1963) has an excellent presentation of the index card method of application. Students taking printing will enjoy setting up in print shop their own personal references cards. [See Shefter, pp. 245-246].
5. Using any good reference book available, the teacher should review the letter of application, its form and content. The models used should be simple and for the type of job the slow learner can realistically expect to get. The letter of application for them will not be so practical as the job interview or application blank because of the nature of the jobs they will fill.
6. One class period might profitably be spent in examining the classified advertisement section of the Mpls. Star or Tribune. Explain the various classifications in this section, but concentrate on the "Help Wanted Men or Women" and "Positions Wanted." Explain the differences as well as the newspaper's rates for placing an ad. Then assign the boys to read the "Help Wanted-Men" columns to find an interesting ad that might lead them to investigate the job. Have the girls do the same thing under the heading "Help Wanted - Women". As the class is reading, tell them to note anything they want explained because it isn't clear. One of the questions will likely be similar to this, "How do you know the name of the company or direct employer if only a newspaper box number is given?" Now you have the opportunity of explaining the differences between a so-called "blind-ad" and one that isn't. (Blind-ad--one that does not reveal the name of company or employer but just states the position and gives a newspaper box number for the letter of application.)
7. If possible, in the late spring the seniors could visit the State Employment Agency and register. If a field trip such as this is impossible, see if a speaker from some agency can be obtained. Basic information concerning employment agencies can be obtained from the yellow pages of the telephone directory. There you will find a listing of all those in the Minneapolis area. At this point, the difference between a pay agency and a free agency should be explained. In some cases the employer pays the

employee's fee to be relieved of the task of processing applicants. Be sure to stress this point because it will facilitate the interpretation of newspaper advertisements by the agencies.

8. The teacher could secure a supply of books dealing with occupations from the library and have them available for student use for at least one week.
9. The most important task of the unit is to acquaint the slow-learner with various job fields. He needs especially to develop a realistic view of those jobs he can handle successfully and what training would be required. Certainly the teacher can help the student decide if he would prefer outdoor or indoor work, or if he would prefer to work alone or with others. Such fields as truck driver, local bus driver, ticket sellers, salesclerks, filling station leasee, etc. are the sorts of occupations that should be explored. Try to bring in speakers representing jobs they can do. Perhaps a local filling station operator or leasee would talk to the boys. A salesclerk or chief clerk might address the girls. Bring in the counselor (well prepared) for a class period to relate realistic experience other graduates have had--and incidentally to highlight the value of the high school diploma. The librarian can spend time acquainting the class in the library with various job information materials.
10. Oral reports can follow library research to explain different jobs. This will provide a practical speech activity. Even the oral talks of A 1 will prove informative to the class as students tell of their own personal work experience. Often these students have had more work experience than the advanced student and perhaps may have a more realistic picture of the work-a-day world.
11. Some committee work might be done. Broad job area classifications might serve as topics to research and present via group symposiums or panels.
12. Articles from the currect issue of the *Reader's Digest* can easily be related to the unit theme. The general reading skills [See Reading Section] can be effectively taught in conjunction with the very practical job readings.

    (In the April, 1964 issue, the article entitled "My Most Unforgetable Character" related the sound advice given to Commander Edward Peary Stafford by his grandmother. As he spoke to her of his dreams and hopes for the future, she said "Ed, dear, once you know what you want and are willing to work hard at it for as long as it takes, there isn't anything you can't do." Where could you get more sound instruction? This is just one example of tying in the work from the *Digest* with the over-all theme. Other articles give information about different kinds of work that people engage in, as well as discuss character traits which are necessary for success in the competitive job world.)
13. This procedure may be used for filling out forms correctly.
    a. Job application forms
    b. 1040A tax form
    c. Application for Social Security Account Number (or replacement of lost card)
    d. Employee's Withholding Exemption Certificate.

Ex. A. *Show a transparency of a job application form.*
Using a stick pencil, fill it in.
Dittoed forms can be passed out to students.
Following the example, have students fill out dittoed forms.
Have students exchange and proofread these.
Go over each form with the student.
Use the same procedure with the remaining form.

Ex. B. & C. Application for Social Security Account Number (or replacement of lost card)

Ex. D. Employee's Withholding Exemption Certificate

Show a transparency of the form for application for Social Security Account Number (or replacement of lost card.) Use appropriate pencil to fill it in. Dittoed forms to be passed out to students.

Following the example, have students fill out dittoed forms.

Have students exchange and proofread these.

Go over each form with the student

Use the same procedure with the Employee's Withholding Exemption Certificate.

IV. EVALUATE

A. Have students complete an application form as a test. (Allow use of dictionaries) Grade on the basis of accuracy of spelling and information, completeness, and neatness.

B. Clip out and distribute appropriate want ads from the Mpls. Star or Tribune. The student writes a letter of application. Have the student tape the ad under his signature so you can more adequately check the letter for basic information. Grade and return.

C. Group evaluation of the oral interviews.

SAMPLE EVALUATION

Write an application letter answering one of the ads below. Be sure to state in your letter what job you are applying for and where you saw the ad. Then as clearly as possible supply the necessary information. Close the letter with an offer to be interviewed at the employer's convenience. These ads appeared in the Mpls. Star of December 5, 1964.

Help Wanted--Girls

WANTED high school junior as all-around helper in a small office. No typing necessary, although helpful. Must be able to follow directions and be of good character. Apply by letter. I. O. Johnson, Box 843, Mpls. 8

WANTED high school student part time to clerk in small bakery. Must be able to count change and meet the public. Give references and experience, if any. Write, Gladys Miller, Miracle Mile, St. Louis Park Bakery, St. Louis Park, Minnesota.

Help Wanted--Boys

WANTED willing high school boy to assist manager of small printing business after school and during summer. Experience not necessary but helpful. References. Franklin Printing, 845 West 39th Street, Minneapolis 14.

WANTED mechanical helper in small garage. Willing to take high school student with some experience. Hours arranged. Must have aptitude for mechanical work. Apply by mail. B. F. Goodrich, St. Paul 4, Box 890.

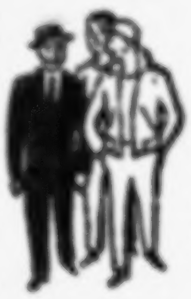
How to "Sell Yourself" to an Employer

1. Study your interests and qualifications; be prepared to give them briefly and clearly during the interview.

2. Before the job interview, learn about the firm; ask questions about firm and the job that you're seeking.

3. Arrive five or ten minutes ahead of your appointment. Tell receptionist who you are, whom you wish to see.

4. Be neat, clean—hair combed, fingernails clean; wear well-pressed clothes, shined shoes; avoid gaudy jewels, make-up.



5. The employer wants to talk to you. Don't take anyone with you (not even your mother) to your job interview.

6. Sit up straight in chair, feet firmly on floor; look alert. Advance planning will help you to be calm, poised, and at ease.

7. Think before answering a question. Be polite, accurate, honest, and frank. Give full information, don't brag.

8. Have guide sheet with you of all your jobs, dates of work, your wages, kinds of work you did, reasons you left.

9. Be ready to show how your training and work experience will help you to get ahead on job you're asking for.

10. For references, give the names (and complete addresses) of three reliable people who know you and your work.

11. Be confident, enthusiastic, but don't bluff. Use good English, and speak distinctly. But don't talk too much.

12. Listen carefully; be polite and tactful. Above all, don't get into any arguments with your prospective employer.

13. The employer is interested only in how well you'll fit the job. Don't mention personal, home, or money problems.

14. Be grown-up, businesslike. Show employer proper respect. Call him "Mr."—not "Jack," "Buddy," or "Pal."

15. If it seems you won't get this job, seek employer's advice about other jobs with the firm which may come up.

(Courtesy of the New York State Employment Service)

Apply Here!

"I don't have any working experience. That's why I applied for this job—to get some."

Wall Street Journal

WHEN Tom, Dick, and Harry go out for track, they aren't expected to break any records the first day of practice. For the 440, they build up their strength, their endurance. They learn how to breathe properly. All this takes practice. Before they can enter the district meet, they must have many workouts.

Filling out a job-application blank is something like competing in a track meet. If you intend to "score" on the application blank of the firm you hope to work for, you need practice in filling out application blanks.

On the opposite page is a condensation of the Kroger Company's application-for-employment blank. Here are some tips to help you fill out this form —or that of some local firm that you're interested in.

1. *Be prepared.* Before you leave home for the employment office, fill your fountain pen (one that really works well) with black or dark blue ink. Be sure your hands are clean so that there'll be no "smudging." Also, it might be a good idea to take some scrap paper along in case you have to do some figuring on dates.

Be sure to take with you your personal data guide sheet. (See page 12-YC in this issue.) Your guide sheet will help you for two reasons: (a) It will provide information that you'll need to write on the application blank—addresses of previous employers, courses you took in school, etc.; (b) if needed, you can attach it to your application blank.

2. *Read the directions carefully before you do any writing.*

Let's take a look at the top of the blank—the space marked *Name.* Note that the directions tell you to print your name. Be sure you *print* it! Note also that you're asked to give your *first name first.* (Some blanks ask for your *last name first.*)

Under *Date of Birth,* note the small words *Mo.* (for month), *Day,* and *Year;* also *City* and *State.* Give those facts in the order suggested. Give the city and state in which you were born—not the name of the hospital! Under marital status, the right answer for you is probably *Single.* Carefully put a small x in the *Single* box. You will leave the next box, *Married Women,* completely blank, if you aren't a married woman.

Carefully check the box indicating whom you live with.

Note that the Social Security Number is divided into three parts. Copy your S. S. number that way—577 58 5068 (giving your own number, of course).

In the *Citizenship* box, if you check *native* (meaning you're a native-born American), don't put anything in the box labeled *Name Other Country.* That space is reserved for foreign-born citizens to name the country of their birth.

If you have no relatives working for Kroger, write *None* in that box. Probably no one depends on you for financial support. Then you'd write *One* (for yourself) after the words, *No. of Persons Dependent on You.* If you help support your mother or some other relative, you'd write 2.

3. *Word your answers carefully.* Think before you write. You don't have much space for your answers and you want to give the facts requested.

Suppose that you once had an argument with your brother about the cost of keeping up the jalopy you own jointly. Then don't mark *Yes* to the question, *Have you ever had shortages or misunderstanding about funds?* You would mark *Yes* if you have been cashier in the school lunchroom and you never could make your cash balance with the receipts.

You probably have not been seriously ill. Measles is not considered a serious illness. You'd be wise to mark *Yes* to the question, *Are you willing to take a physical examination?* Otherwise, you may give the impression that something is seriously wrong with you.

Perhaps you wear glasses and they correct your vision so that it is about as good as normal; then your eyes aren't a serious physical handicap. Don't bother to mention slight eye defects unless perfect vision is required for the job.

Many firms in the grocery business employ sales clerks who can speak Polish, Italian, or some other foreign language which is spoken in the neighborhood of the branch stores. If you've had only two semesters of French in high school, you really can't say that you can speak French.

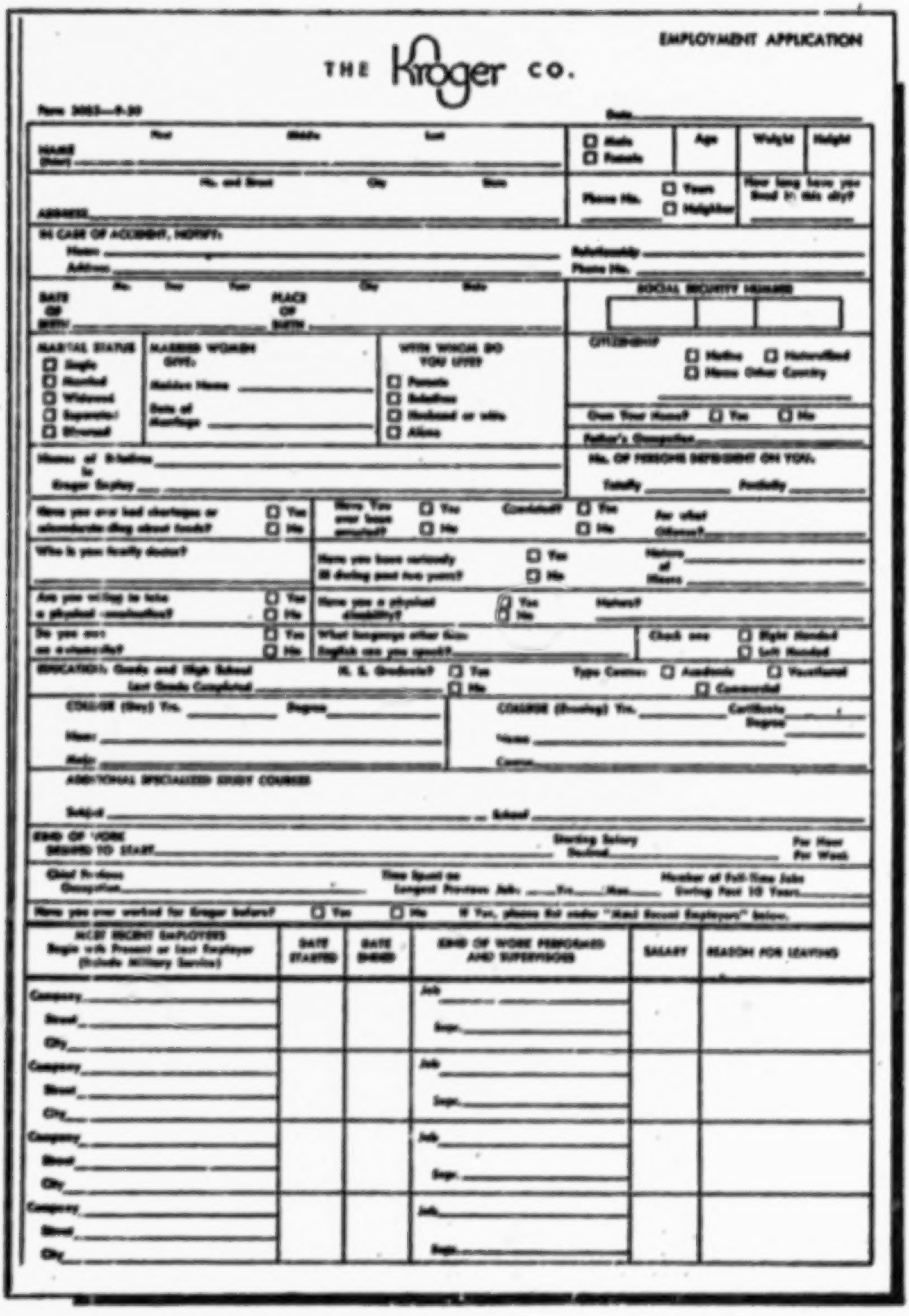
Use your personal data guide sheet now to help you fill in the section labeled *Education.* You fill in the *Last Grade Completed* blank only if you check the *No* box after *H. S. Graduate.* Check *Academic* if you took the college-preparatory course—algebra, geometry, foreign language, history, English, etc. If you've taken accounting, retail selling, or other courses in school, you can list them under *Additional Specialized Study Courses.*

After Kind of Work Desired to Start, name a specific type of work—checker, meat cutter, or whatever job you're interested in—provided it is a job open to someone with your education and experience. Don't write "Anything you have." Try to find out ahead of time the amount of money that the firm pays for the job you've chosen and list the beginning salary as what you want to earn.

Note that you start your employment history with *Last Employer.* Be sure to spell employers' names correctly and give their exact street addresses.

This, in brief, is the way to fill out an application blank successfully. Come prepared; read the directions; think before you write; and word your answers carefully.

Because the application blanks of different firms aren't exactly alike, we've printed two more application blanks for you to practice on—the Mutual Benefit Life Insurance Company's on page 16-YC and the Procter and Gamble Company's on page 17-YC. You also should secure and study the job application forms used by firms in your area. Fill these blanks out carefully and file them in your *Career Notebook.*



EMPLOYMENT APPLICATION

THE Kroger CO.

Form 2053—9-30

Date__________

NAME (Print) First Middle Last __________

☐ Male ☐ Female | Age | Weight | Height

ADDRESS No. and Street City State __________

Phone No. ☐ Yours ☐ Neighbor

How long have you lived in this city? __________

IN CASE OF ACCIDENT, NOTIFY:

Name __________ Relationship __________

Address __________ Phone No. __________

DATE OF BIRTH Mo. Day Year __________ PLACE OF BIRTH City State __________

SOCIAL SECURITY NUMBER ☐☐☐

MARITAL STATUS
☐ Single
☐ Married
☐ Widowed
☐ Separated
☐ Divorced

MARRIED WOMEN GIVE:
Maiden Name __________
Date of Marriage __________

WITH WHOM DO YOU LIVE?
☐ Parents
☐ Relatives
☐ Husband or wife
☐ Alone

CITIZENSHIP ☐ Native ☐ Naturalized ☐ Name Other Country __________

Own Your Home? ☐ Yes ☐ No

Father's Occupation __________

Names of Relatives in Kroger Employ __________

No. OF PERSONS DEPENDENT ON YOU: Totally __________ Partially __________

Have you ever had shortages or misunderstanding about funds? ☐ Yes ☐ No

Have You ever been arrested? ☐ Yes ☐ No Convicted? ☐ Yes ☐ No For what Offense? __________

Who is your family doctor? __________

Have you been seriously ill during past two years? ☐ Yes ☐ No Nature of Illness __________

Are you willing to take a physical examination? ☐ Yes ☐ No

Have you a physical disability? ☐ Yes ☐ No Nature? __________

Do you own an automobile? ☐ Yes ☐ No

What language other than English can you speak? __________

Check one ☐ Right Handed ☐ Left Handed

EDUCATION: Grade and High School Last Grade Completed __________ H. S. Graduate? ☐ Yes ☐ No Type Course: ☐ Academic ☐ Vocational ☐ Commercial

COLLEGE (Day) Yrs. __________ Degree __________
Name __________
Major __________

COLLEGE (Evening) Yrs. __________ Certificate Degree __________
Name __________
Course __________

ADDITIONAL SPECIALIZED STUDY COURSES

Subject __________ School __________

KIND OF WORK DESIRED TO START __________ Starting Salary Desired __________ Per Hour Per Week

Chief Previous Occupation __________ Time Spent on Longest Previous Job: ___ Yrs. ___ Mos. ___ Number of Full-Time Jobs During Past 10 Years __________

Have you ever worked for Kroger before? ☐ Yes ☐ No If Yes, please list under "Most Recent Employers" below.

MOST RECENT EMPLOYERS Begin with Present or Last Employer (Include Military Service)	DATE STARTED	DATE ENDED	KIND OF WORK PERFORMED AND SUPERVISOR	SALARY	REASON FOR LEAVING
Company____ Street____ City____			Job____ Supr.____		
Company____ Street____ City____			Job____ Supr.____		
Company____ Street____ City____			Job____ Supr.____		
Company____ Street____ City____			Job____ Supr.____		

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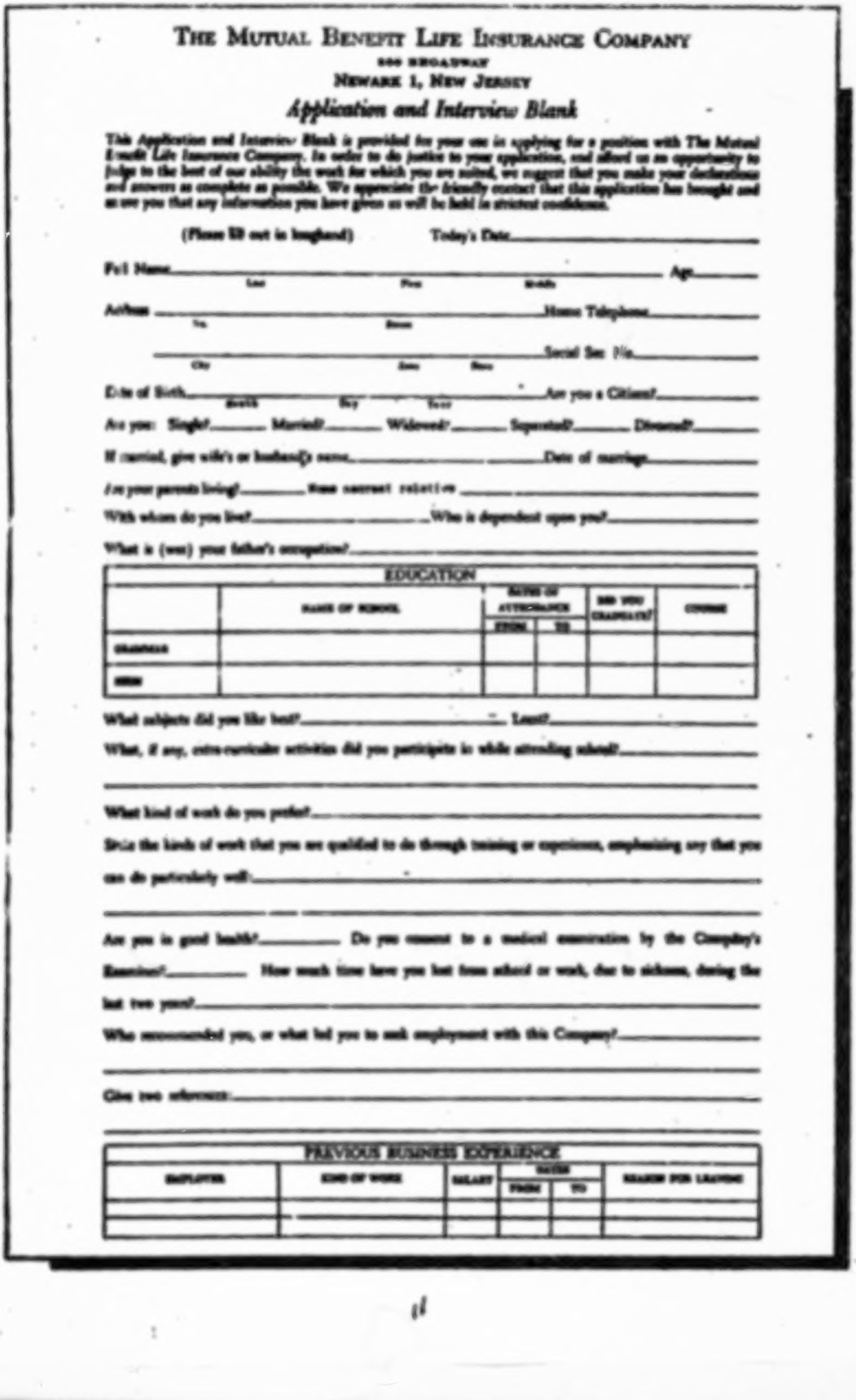

THE MUTUAL BENEFIT LIFE INSURANCE COMPANY

300 BROADWAY
NEWARK 1, NEW JERSEY

Application and Interview Blank

This *Application and Interview Blank* is provided for your use in applying for a position with The Mutual Benefit Life Insurance Company. In order to do justice to your application, and afford us an opportunity to judge to the best of our ability the work for which you are suited, we suggest that you make your declarations and answers as complete as possible. We appreciate the friendly contact that this application has brought and assure you that any information you have given us will be held in strictest confidence.

(Please fill out in longhand) Today's Date__________

Full Name__________ Last First Middle Age______

Address __________ No. Street Home Telephone______

__________ City Zone State Social Sec. No.______

Date of Birth__________ Month Day Year Are you a Citizen?______

Are you: Single?____ Married?____ Widowed?____ Separated?____ Divorced?____

If married, give wife's or husband's name__________ Date of marriage______

Are your parents living?______ Name nearest relative __________

With whom do you live?__________ Who is dependent upon you?______

What is (was) your father's occupation?__________

EDUCATION

	NAME OF SCHOOL	DATES OF ATTENDANCE		DID YOU GRADUATE?	COURSE
		FROM	TO		
GRAMMAR					
HIGH					

What subjects did you like best?__________ Least?______

What, if any, extra-curricular activities did you participate in while attending school?______

____

What kind of work do you prefer?__________

State the kinds of work that you are qualified to do through training or experience, emphasizing any that you can do particularly well:__________

____

Are you in good health?______ Do you consent to a medical examination by the Company's Examiner?______ How much time have you lost from school or work, due to sickness, during the last two years?__________

Who recommended you, or what led you to seek employment with this Company?______

____

Give two references:__________

____

PREVIOUS BUSINESS EXPERIENCE

EMPLOYER	KIND OF WORK	SALARY	DATES		REASON FOR LEAVING
			FROM	TO	

11

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[illegible]

I. PERSONAL INFORMATION

Date ____________

Name ____________ Last ____________ First ____________ Middle ____________ Maiden Name ____________

Address ____________ Number ____________ Street ____________ City ____________ Zone ____________ State ____________ How Long? ____________

☐ Rent. ☐ Own home. ☐ Live with relatives. Telephone No. ____________ Soc. Sec. No. ____________

Age ________ Date of Birth ____________ Month ____ Day ____ Year ____ Sex: ☐ Male, ☐ Female Height ____ Ft. ____ In. Weight ____ Lbs.

Explain fully any physical defects or chronic illness ____________ Hearing, Sight, Speech, Hernia, Asthma, Etc.

____

☐ Single, ☐ Engaged, ☐ Married (Date ____________) ☐ Widowed, ☐ Separated, ☐ Divorced (Date ____________

Number of dependents: Adults ________, Children ________, Ages ________. Number of partial dependents ____________

If married, is spouse employed? ☐ No ☐ Yes, Part time ☐ Yes, Full time, Employer ____________

Address ____________ Type of business ____________

List outside interests ____________ Hobbies, Sports, Service Clubs, Civic Organizations, Etc.

Present draft class ________ Present reserve status: ☐ Not a member, ☐ Navy, ☐ Army, ☐ Marine Corps, ☐ Nat. Guard

Have you ever been arrested? ☐ Yes, ☐ No. If so, state full particulars ____________

____

Have you ever been refused a fidelity bond? ☐ Yes, ☐ No. Are you a citizen of the U.S.A.? ☐ Yes, ☐ No

Days absent from work during past five years ____________ Reasons ____________

Names of relatives in our employ and their relationship to you ____________

Names of acquaintances in our employ ____________

Who referred you to this company? ____________ Name ____________ Address ____________

In case of emergency, whom should we notify? ____________ Name

____________ Address ____________ Telephone ____________ Relationship

II. EMPLOYMENT DESIRED

Position ____________ Date available ____________ Salary desired ____________

Will you travel? ☐ Yes, ☐ No. Will you relocate elsewhere? ☐ Yes, ☐ No.

III. EDUCATIONAL RECORD

TYPE OF SCHOOL	NAME AND ADDRESS OF SCHOOL	COURSES MAJORED IN	CHECK LAST YEAR COMPLETED				DID YOU GRADUATE?	LAST YEAR ATTENDED
Grade School			5	6	7	8	☐ YES ☐ NO	19
High School			1	2	3	4	☐ YES ☐ NO	19
College			1	2	3	4	☐ YES ☐ NO	19
Business or Trade School							☐ YES ☐ NO	19
Special Training							☐ YES ☐ NO	19

List business machines you can operate and special skills you possess ____________

____

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SEE OTHER SIDE 12

IV. EMPLOYMENT RECORD (including military service) A female applicant who has changed her name should insert the name she used when working for each employer.
Have you previously been employed by this company? ☐ Yes, No ☐. If so, include full particulars below.

	List All Your Former Employers, Beginning with Your Present or Last Employer Including: a. Firm's Name b. Firm's Business Address	KIND OF BUSINESS	EMPLOYED From Mo.	Yr.	To Mo.	Yr.	NATURE OF YOUR WORK	SALARY a. Starting b. Final	REASONS FOR LEAVING	IMMEDIATE SUPERVISOR a. Supervisor's Name b. Supervisor's Title
1.	a.							a.		a.
	b.							b.		b.
2.	a.							a.		a.
	b.							b.		b.
3.	a.							a.		a.
	b.							b.		b.
4.	a.							a.		a.
	b.							b.		b.
5.	a.							a.		a.
	b.							b.		b.
6.	a.							a.		a.
	b.							b.		b.
7.	a.							a.		a.
	b.							b.		b.
8.	a.							a.		a.
	b.							b.		b.

Were you ever discharged or requested to resign? ☐ Yes, ☐ No. If so, state full particulars.

Do you operate a business, or have other employment that will continue if employed by this company? ☐ Yes, ☐ No. If so, state full particulars.

V. CHARACTER REFERENCES (Do not list relatives or former employers)

NAME	ADDRESS	OCCUPATION	YEARS ACQUAINTED
1.			
2.			
3.			

VI. IMPORTANT. I understand that misrepresentation or omission of facts in this application is just cause for dismissal.

Signature

DO NOT WRITE BELOW THIS LINE

DATE	INTERVIEWER	COMMENTS

APPLICATION FOR EMPLOYMENT

PERSONAL INFORMATION

DATE SOCIAL SECURITY NUMBER

NAME (LAST) (FIRST) (MIDDLE) AGE SEX

PRESENT ADDRESS (STREET) (CITY) (STATE)

PERMANENT ADDRESS (STREET) (CITY) (STATE)

PHONE NO OWN HOME RENT BOARD

DATE OF BIRTH HEIGHT WEIGHT COLOR OF HAIR COLOR OF EYES

MARRIED SINGLE WIDOWED DIVORCED SEPARATED

NUMBER OF CHILDREN DEPENDENTS OTHER THAN WIFE OR CHILDREN CITIZEN OF U. S. A. YES ○ NO ○

IF RELATED TO ANYONE IN OUR EMPLOY, STATE NAME AND DEPARTMENT REFERRED BY

EMPLOYMENT DESIRED

POSITION DATE YOU CAN START SALARY DESIRED

ARE YOU EMPLOYED NOW? IF SO MAY WE INQUIRE OF YOUR PRESENT EMPLOYER

EVER APPLIED TO THIS COMPANY BEFORE? WHERE WHEN

EDUCATION	NAME AND LOCATION OF SCHOOL	YEARS ATTENDED	DATE GRADUATED	SUBJECTS STUDIED
GRAMMAR SCHOOL				
HIGH SCHOOL				
COLLEGE				
TRADE, BUSINESS OR CORRESPONDENCE SCHOOL				

SUBJECTS OF SPECIAL STUDY OR RESEARCH WORK

WHAT FOREIGN LANGUAGES DO YOU SPEAK FLUENTLY? READ WRITE

U. S. MILITARY OR NAVAL SERVICE RANK PRESENT MEMBERSHIP IN NATIONAL GUARD OR RESERVES

LAST

FIRST

MIDDLE

(CONTINUED ON OTHER SIDE)

DATE MONTH AND YEAR	NAME AND ADDRESS OF EMPLOYER	SALARY	POSITION	REASON FOR LEAVING
FROM TO				
FROM TO				
FROM TO				
FROM TO				

REFERENCES: GIVE BELOW THE NAMES OF THREE PERSONS NOT RELATED TO YOU, WHOM YOU HAVE KNOWN AT LEAST ONE YEAR.

NAME	ADDRESS	BUSINESS	YEARS ACQUAINTED
1			
2			
3			

PHYSICAL RECORD:

LIST ANY PHYSICAL DEFECTS

WERE YOU EVER INJURED? GIVE DETAILS

HAVE YOU ANY DEFECTS IN HEARING? IN VISION? IN SPEECH?

IN CASE OF EMERGENCY NOTIFY

NAME ADDRESS PHONE NO.

I AUTHORIZE INVESTIGATION OF ALL STATEMENTS CONTAINED IN THIS APPLICATION. I UNDERSTAND THAT MISREPRESENTATION OR OMISSION OF FACTS CALLED FOR IS CAUSE FOR DISMISSAL. FURTHER, I UNDERSTAND AND AGREE THAT MY EMPLOYMENT IS FOR NO DEFINITE PERIOD AND MAY, REGARDLESS OF THE DATE OF PAYMENT OF MY WAGES AND SALARY, BE TERMINATED AT ANY TIME WITHOUT ANY PREVIOUS NOTICE.

DATE SIGNATURE

DO NOT WRITE BELOW THIS LINE

INTERVIEWED BY DATE

REMARKS:

NEATNESS		CHARACTER	
PERSONALITY		ABILITY	

HIRED FOR DEPT. POSITION WILL REPORT SALARY WAGES

APPROVED: 1. EMPLOYMENT MANAGER 2. DEPT. HEAD 3. GENERAL MANAGER

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F 5901 Rev. 3-12-67

ALL APPLICANTS MUST SECURE A SOCIAL SECURITY NUMBER

APPLICATION FOR EMPLOYMENT

SEARS, ROEBUCK AND CO.

Date ____________

Name Mr. Mrs. Miss ____________ Last ____________ First ____________ Middle ____________ Social Security Number ____________ (Please present your Social Security Card for review.)

Married woman give maiden name ____________

Address ____________ Number ____________ Street ____________ City ____________ Zone ____________ State ____________ How long have you lived in this city? ____________

Previous Address ____________ Number ____________ Street ____________ City ____________ State ____________ Present phone or nearest phone ____________

Date of Birth ____________ Mo ____________ Day ____________ Year ____________ Are you right or left handed? ____________ Color of Eyes ____________ Color of Hair ____________

Wear glasses or contact lenses? ____________ What is your height? ____________ Ft. ____________ In. What is your weight? ____________ Lbs.

What serious illness have you had? ____________ Give Details and Date ____________

What serious accidents or operations have you had? ____________ Have you ever had a back injury? ____________

Have you ever had tuberculosis? ____________ Are you disfigured in any way? ____________ Vaccinated? ____________

What physical defects or ailments do you now have such as hernia heart trouble, kidney trouble or high blood pressure, etc.

List here ____________

Number of Children ____________ Ages ____________ Total number you support, including yourself ____________

Do you live with parents? ☐ Board ☐ Single ☐ Married ☐ Separated ☐ If husband or wife is employed in the United States, state job held and employer's name and address. ____________

Do you own your own home? ☐ Rent ☐ Widow(er) ☐ Divorced ☐

Father's Occupation ____________ How long has your father held present position? ____________ Name of Employer ____________

Have you ever been employed by Sears? ____________ If so, when and where last employed? ____________ Position ____________

If never employed by Sears, have you ever previously applied for employment at Sears? ____________ If so, where ____________ Date of Application ____________

Have you a relative in employ of Sears? ____________ If so, give name ____________ Relationship ____________ Store Dept. No. ____________

Have you any financial obligations? ____________ If so, what amounts? ____________ How much life insurance do you carry? ____________

Are you currently receiving Unemployment Compensation benefits? ____________ If yes, name state ____________

Education	Number of years	Name of School	City	Year of leaving	Did you graduate?	Course	Average Grades
Grammar School							
High School							
College							
Other — give Type							

For what type work are you applying? ____________ Have you ever made application for a bond which was refused? ____________

If someone advised you to seek employment here, give name ____________ Have you ever been arrested for any offense other than a minor traffic violation? ____________

Are you looking for temporary employment or permanent employment? ____________

I am available for Full time work ☐ Part time work ☐ If part time, indicate maximum hours per week ____________ and reason for seeking only part time employment ____________

(See Reverse Side)

HOURS AVAILABLE FOR WORK	
Mon.	To
Tues.	To
Wed.	To
Thurs.	To
Fri.	To
Sat.	To

NOT TO BE FILLED OUT BY APPLICANT

Interviewer's Comments	
Prospect for	
1	2.

Date of Emp.	
Dept. or Div.	
Job Title	
Compensation Arrangement	
Manager Approving	
Regular ☐ Part-Time ☐ Extra ☐	
Timecard No.	

Store Stamp ____________ 16

REFERENCES

Five References are required.

A. NAMES AND ADDRESSES OF FORMER COMPANIES OR EMPLOYERS, BEGINNING WITH THE MOST RECENT	Employer's Business	Under whom did you work?	Nature of your work	Date Beginning	Earning When Beginning	Date of Leaving	Earning at Leaving	Why did you leave? Give details
NOTE: State reason for and length of inactivity between present application date and last employer.								
Name Address City State				Month Year	Per Week	Month Year	Per Week	
NOTE: State reason for and length of inactivity between last employer and second last employer.								
Name Address Tel. No. City State				Month Year	Per Week	Month Year	Per Week	
NOTE: State reason for and length of inactivity between second last employer and third last employer.								
Name Address Tel. No. City State				Month Year	Per Week	Month Year	Per Week	
NOTE: State reason for and length of inactivity between third last employer and fourth last employer.								
Name Address Tel. No. City State				Month Year	Per Week	Month Year	Per Week	
NOTE: State reason for and length of inactivity between fourth last employer and fifth last employer.								
Name Address Tel. No. City State				Month Year	Per Week	Month Year	Per Week	

B. PERSONAL REFERENCES (Not Relatives) who can verify your unemployment or self-employment, or who can provide information to supplement the employer references listed above. Preferably, these should be business or professional people. DO NOT INCLUDE ANY FORMER EMPLOYERS LISTED ABOVE.

Name	Name	Name
Address Tel. No.	Address Tel. No.	Address Tel. No.
City State	City State	City State

What experience or training have you had which would help you in the position for which you are applying?

Are you a U.S. war veteran, or have you served in the U.S. Armed Forces? __________

If so, furnish discharge or separation papers.

Tested			
Physical examination scheduled for			
Job Des. & Dr.'s Recomm. (F6878B) completed			
Health History (F2497) completed			
Physical Examination (F5903) completed			
Review Card prepared		Minor's Work Permit	
Tickler Card prepared		Proof of Birth	
Timecard prepared		Training Material Given to Employee	

(Store will enter dates as required.)	Mailed	Completed
References (F5907)		
File Check (F5900)		
Retail Credit Inquiry		
With. Tax (W 4)		
State With. Tax		
Earnings Rec. (F11385)		
Store Rec. Card (F5905)		

I certify that the information contained in this application is correct to the best of my knowledge and understand that falsification of this information is grounds for dismissal in accordance with Sears, Roebuck and Co. policy. I authorize the references listed above to give you any and all information concerning my previous employment and any pertinent information they may have, personal or otherwise, and release all parties from all liability for any damage that may result from furnishing same to you. In consideration of my employment I agree to conform to the rules and regulations of Sears, Roebuck and Co., and my employment and compensation can be terminated, with or without cause, and with or without notice, at any time, at the option of either the Company or myself. I understand that no store manager or representative of Sears, Roebuck and Co., other than the president or vice-president of the Company, has any authority to enter into any agreement for employment for any specified period of time, or to make any agreement contrary to the foregoing.

Applicant's Signature____________________ ____________________ Date of Signing__________

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PENNEY'S CHARGE ACCOUNT AGREEMENT

J. C. PENNEY COMPANY

With respect to my Penney's Charge Account, I agree that

1. I will pay the time sale price of each item charged to my account, consisting of (a) the cash sale price, plus (b) a time price differential ("service charge") computed by applying to the unpaid balances of the cash sale price on my monthly billing dates (pursuant to your then current billing schedule) the rate of 1½%, but service charges shall not exceed the lawful maximum.

2. I will, within one month after each monthly billing date, make an installment payment in accordance with your then current payment schedule, your present payment schedule being as follows:

PAYMENT SCHEDULE

UNPAID BALANCE	$ 10 -100	$100 -150	$150 -200	$200 -250	$250 -300	$300 -350	$350 -400	$400 -450	$450 -500	OVER $500
MONTHLY PAYMENT	$ 10	$ 15	$ 20	$ 25	$ 30	$ 35	$ 40	$ 45	$ 50	$50 PLUS EXCESS OVER $500

I understand that I may prepay my unpaid balance at any time.

3. Upon any default by me, my entire balance shall at your option become payable. I will, to the extent permitted by law, pay your attorney's fees if this agreement is referred for collection to an attorney, plus court costs.

4. You may limit or terminate my account. I will upon request return my account identification, which shall remain your property.

BUYER'S SIGNATURE ______________________________

ADDRESS ______________________________

DATE ______________

C.D.-1 (C.L.)

J. C. PENNEY COMPANY

STORE NO. 1680

PLEASE PRINT

ACCOUNT NUMBER 221

MR. ☐ MRS. ☐ MISS ☐ PRINT

SURNAME FIRST MIDDLE

WIFE

ARE YOU OVER 21 YES ☐ NO ☐

NO. OF DEPENDENTS

ADDRESS

PRESENT CITY ZONE STATE PHONE HOW LONG

FORMER—IF LESS THAN THREE YEARS AT PRESENT ADDRESS HOW LONG

CITY & STATE

FORMER HOW LONG

CITY & STATE

OWNS HOME ☐ RENT ☐ ROOMS ☐ LIVES WITH PARENTS ☐

BANK

BRANCH

CHECKING ☐ SAVINGS ☐ LOAN ☐

BUSINESS

HUSBAND'S EMPLOYER

BADGE NO S. S. NO.

FORMER—IF LESS THAN THREE YEARS AT PRESENT EMPLOYMENT

WIFE'S EMPLOYER

OCCUPATION

MO. SALARY

HOW LONG

REFERENCE

PERSONAL REF

ADDRESS

CREDIT BUREAU & REMARKS

TAKEN BY DATE APPROVED BY DATE

L

AUTHORIZED BUYERS

18.

C.D.-1 (C.L.)

DOMESTIC SERVICE

Check the class of service desired; otherwise this message will be sent as a fast telegram

TELEGRAM	☐
DAY LETTER	☐
NIGHT LETTER	☐

$

S

E

WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

1206 (4-55)

INTERNATIONAL SERVICE

Check the class of service desired; otherwise the message will be sent at the full rate

FULL RATE	☐
LETTER TELEGRAM	☐
SHORE-SHIP	☐

NO. WDS.-CL. OF SVC.	PD. OR COLL.	CASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

BOOKS DEALING WITH VOCATIONS

378	Hamrick, R. B.	How to make good in college
378	Havemann, E.	They went to college
378	Lovejoy, C. E.	Lovejoy's college guide

VOCATIONAL GUIDANCE

741.67 - B	Biegeleisen, J. I.	Careers in commercial art
371.67 - B	Blumenthal, S. M.	Careers in Jewish communal service
610 - C	Coy, H.	Doctors and what they do
646.1 - C	Curtis, F. S.	Careers in the world of fashion
610.73 - D	Deming, D.	Careers for nurses
371.42 - D	Detjin, M. E.	Your plans for the future
646 - E	Epstein, B. W.	Young faces in fashion
371.42 - E	Erickson, C. E.	Practical handbook for school counselors
634.9 - F	Floherty, J. J.	Forest ranger
070 - F	Floherty, J. J.	Get that story; journalism - its lore and thrills
371.42 - G	Greenleaf, W. J.	Occupations and careers
610.7 - H	Hyde, M. O.	Medicine in action
780.69 - J	Johnson, H.	Your career in music
741.5 - L	Lariar, L.	Careers in cartooning
174 - L	Lasher, W.	How you can get a better job
070 - L	Lent, H. B.	"I work on a newspaper"
629.1 - M	Murray, M. F.	Skygirl; a career handbook for the airline stewarde
333.7 - N	Neal, H. E.	Nature's guardians; your career in conservation
659.1 - P	Paradise, A. A.	For immediate release; careers in public relations
371.42 - P	Paradise, A. A.	From high school to a job
530.69 - P	Pollack, P.	Your career in physics
659.1 - R	Rivers, D. T.	Your career in advertising
658.87 - S	Smith, P. E.	Selling in stores
371.42 - Z	Zapoleon, M. W.	College girl looks ahead

VOCATIONAL STORIES

Daly, M.	Kate Brennen, model
De Leeuw, A. L.	Doctor Ellen
Erdman, L. G.	Fair is the morning
Hobart, L.	Katie and her camera
Provines, M. V.	Bright heritage
Stolz, M. S.	Hospital zone
Studds, R. F. A.	Steady as you go
Twitchell, K. S.	Keith Arnold in mining engineering
Whitney, P. A.	The highest dream
Wyndham, L.	Ballet teacher
Cavanna, B.	Paintbox summer
Godden, R.	Candle for St. Jude

VOCATIONAL BIOGRAPHIES

(This is not a complete list)

COLLECTIVE

920 - C	Clapesattle, H. B.	Doctors Mayo
920 - D	De Kruif, P. H.	Microbe hunters
920 - F	Ford, G. D.	These were actors
920 - J	Jaffe, B.	Men of science in America
920 - M	Muir, J.	Famous dancers
920 - R	Reynolds, Q. J.	Wright brothers
920 - Y	Yost, E.	American women of nursing
920 - Y	Yost, E.	American women of science
920 - Y	Young, A.	Scalpel; men who made surgery

INDIVIDUAL

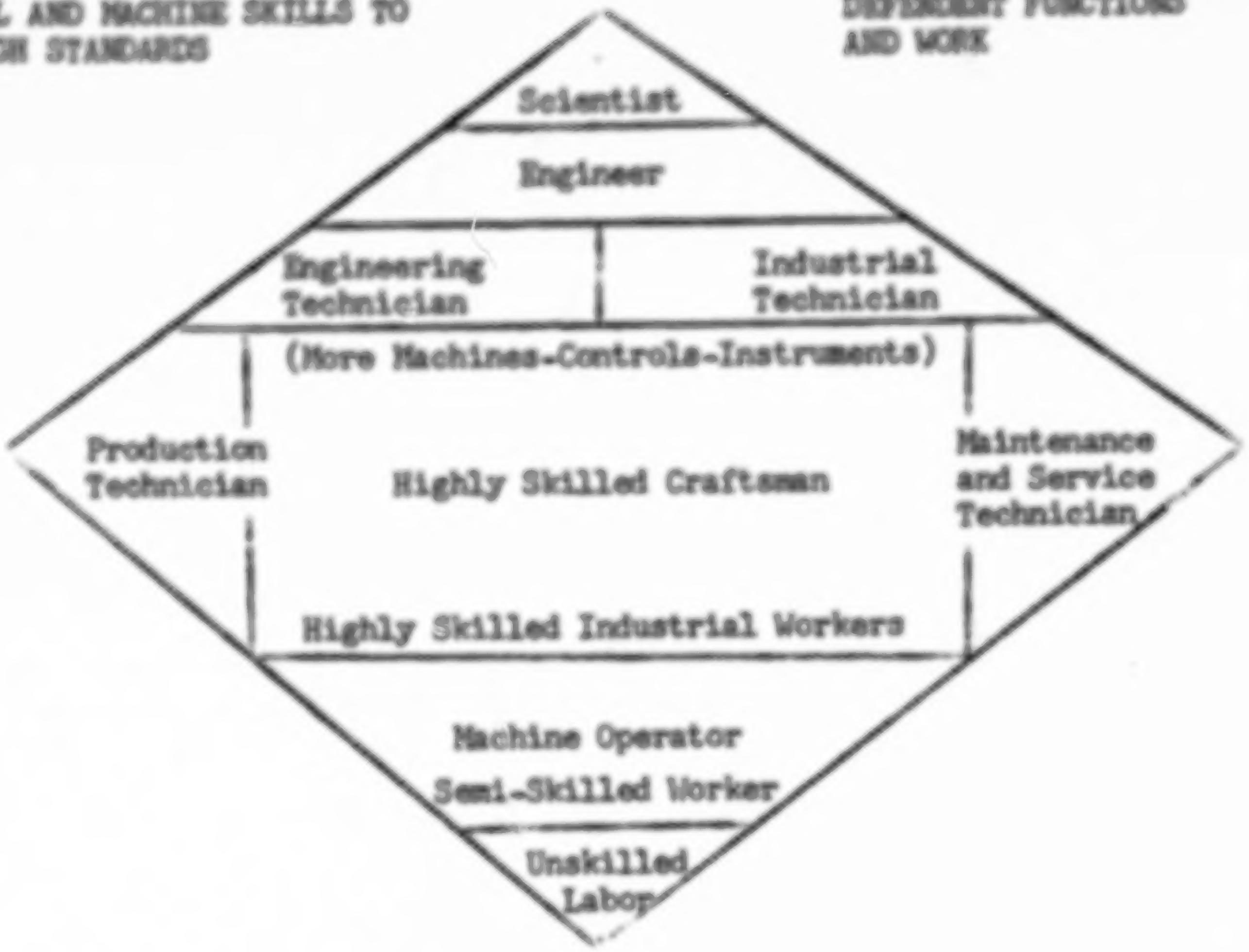
921 - A	Judson, C. I.	City neighbor (Jane Addams)
921 - B	Baker, R. M.	First woman doctor (Elizabeth Blackwell)
921 - B	Noble, I.	Nellie Bly, first woman reporter
921 - B	Beaty, J. Y.	Luther Burbank, plant magician
921 - C	Elkon, J.	Edith Cavell, heroic nurse
921 - C	Chrysler, W. P.	Life of an American workman (Walter Percy Chrysler)
921 - C	McClintic, G.	Me and Kit (Katherine Cornell)
921 - C	Malvern, G.	Curtain going up (Katherine Cornell)
921 - C	Cronon, A. J.	Adventures in two worlds (Archibald Joseph Cronin)
921 - C	Curie, E.	Madame Curie
921 - E	Meadowcroft, W. H.	Boy's life of Edison
921 - G	Ewen, D.	Story of George Gershwin
921 - H	Hertzler, A. E.	Horse and buggy doctor
921 - K	Lachner, L. P.	Fritz Kreisler
921 - L	Lindbergh, C. A.	Spirit of St. Louis
921 - L	Hatch, A.	Ambassadore Extraordinary (Clare Booth Luce)
921 - M	Magidoff, R.	Yehudi Menuhin
921 - N	Comandini, A.	Doctor Kate, angel on snowshoes (Kate Pelham Newcomb)
921 - N	Woodham-Smith, C. B.	Florence Nightingale
921 - P	Benz, F. E.	Pasteur, knight of the laboratory
921 - P	Vallery-Radot, R.	Life of Pasteur
921 - P	Malvern, G.	Dancing star (Anna Pavlova)
921 - S	Berrill, J.	Albert Schweitzer, man of mercy
921 - S	Feschotte, J.	Albert Schweitzer
921 - S	Gollomb, J.	Albert Schweitzer; genius in the jungle
921 - S	Simon, A.	All men are brothers (Albert Schweitzer)
921 - T	Ghotzinoff, S.	Toscenini; an intimate portrait
921 - W	Wakesman, S. A.	My life with the microbes (Selman Abraham Waksman)

THE SHAPE OF THE LABOR FORCE

INCREASING DEMAND FOR TECHNICIANS AND HIGHLY SKILLED CRAFTSMAN

SCIENTIFIC AND TECHNICAL KNOW-HOW AND KNOW-WHY WITH BROAD BASE OF PRACTICAL AND MACHINE SKILLS TO HIGH STANDARDS

TEAM CONCEPT INVOLVES BETTER HUMAN RELATIONS AND ATTITUDES FOR INTERDEPENDENT FUNCTIONS AND WORK


Scientist
Engineer
Engineering Technician
Industrial Technician
(More Machines-Controls-Instruments)
Production Technician
Highly Skilled Craftsman
Maintenance and Service Technician
Highly Skilled Industrial Workers
Machine Operator
Semi-Skilled Worker
Unskilled Labor

DECREASING NEED FOR SEMI-SKILLED WORKER OR MACHINE OPERATOR AND UNSKILLED LABOR

THE TREND REQUIRES GREATER ATTENTION TO BETTER TRAINING AND A FULLER REALIZATION AND DEVELOPMENT OF POTENTIAL ABILITIES OF ALL LEARNERS AND WORKERS

VOCATIONAL UNIT - BASIC ENGLISH - GRADE 12

Additional Unit Plans

Lesson plans for unit:

1. Introduce vocational unit through discussion of short story "Land" by Sinclair Lewis (from Adventures in Modern Literature '56 copyright, p. 144). Explore questic as to why a person might choose a certain occupation and importance of planning, etc.

    a. Interview five adult acquaintances on How Did You Choose Your Vocation?

2. Discuss importance of knowing self.

3. Have students write self-appraisal theme.

    Include:

    personal appearance
    social adjustment
    manners
    poise
    tact
    cooperation
    speech
    goals, attitudes
    ambition - initiative
    intelligence
    temper

    a. Supplementary reading - short stories describing personality traits

4. Discuss recognition of real interests

    a. school activities
    b. out-of-school activities (recreation, jobs, hobbies)
    c. persistence of interests (ck Kuder Interest Test results)

5. Developing Awareness of the Large Variety of Vocations

    a. Neighborhood survey

        (1) Interview his own square block about jobs of those in the neighborhood

            (a) Class discuss how to do this tactfully without being nosey or offensive
            (b) Class decide what should be asked: jobs only? fringe benefits, eg. - vacations, do they get insurance, etc. (too nosey? particularly of people you know?)
            (c) Possibly role play some of these interviews

        (2) Hand in lists directly. Teacher lists all the jobs.

    b. Movies which illustrate varieties of jobs

        (1) entry jobs - minimal education

    c. Other sources, eg., Occupational Outlook Handbook; Library files

6. Kinds of jobs

   a. Classify neighborhood survey according to job families (Service, professional, sales, etc.)

   b. Tabulate how many in each family

   c. Discuss which families have the most; which are growing or declining

   d. Interivew five adult acquaintances: "How Did You Choose Your Vocation?"

      (1) Do you have a pension plan?

      (2) Do you have an insurance plan?

      (3) What are the advantages of your job?

      (4) What are the disadvantages of your job?

7. Training for jobs

   Teacher could provide each student with large envelope to be labeled "Jobs" or some such. In envelope could be sample applications, literature on night school, apprenticeships, etc.

   a. Night school

      (1) West

      (2) Vocational (free to high school graduates under age 21)

      (3) local high school

      (4) U. of M. Extension Division

   b. Apprenticeship programs

      (1) How to get in

      (2) Dittoed material on application contacts

   c. Trade schools

      (1) Show Dunwoody film

      (2) How to evaluate a school

         (a) Do they have a refund policy?

         (b) Placement department? Where do graduates work?

         (c) Meaning of a state license?

         (d) Talk to graduates - ask opinions

         (e) Visit the school

         (f) Talk to union people

[1.] Call Central Labor Unicn Council 335-3187

[2.] Ask opinion of this school

(g) Contact a company who hires trained people - ask for personnel office

[1.] Ask opinion of the school

*(h) Call the Better Business Bureau 335-8875

[1.] Ask opinion of the school

d. Business Training

(1) high school night school

(2) Vocational (free to high graduates under age 21)

(3) West - night school and summer school

(4) Jr. colleges

(5) Four-year state colleges

(6) Business schools

(a) short courses, eg. key punch operating or switchboard operating

(b) longer courses (6 month, 9 month, 1 year, etc.)

(c) on-the-job training

(d) armed services

(e) Job Corps

[1.] Inquire at Minnesota State Employment Service - Hopkins WE 5-5521

8. Applying for jobs

a. Minnesota State Employment Service

(1) Services

(a) GATB (General Aptitude Test Battery)

(b) Job Placement

(c) Job Corps placement

(d) Peace Corp information

(e) Unemployment Compensation

(f) others

b. Discuss applying for jobs

(1) films

(2) looks: attitude, saying too much, not saying enough

(3) Role playing

(a) job interviews (bad interviews
(good interviews

(b) handling rude customers (how to
(how not to

(c) quitting job so your employer will recommend you for another job

(d) handling a nosey fellow employee with tact

9. Field trips; guest speakers from: MSES, local industry, business and sales classes, etc.